

All These Favorites are in PRECERT FRANCING GR

ar	e in PK[]][Z.	7 Trono
		P	IANO SOLOS-Grade THREE-(Cont.
	PIANO SOLOS—Grade ONE	Cat. No	Title and Composer
Cat. No	Perm 7th Symphony L. van Beethoven	464	Austrian Song. Op. 69; 1
1183	Andante. From Surprise Symphony. Joseph Heydn	5615	Bridal Chorus. From Lohengrin. Ric.
6459	(Simplified) Buzzing Bumble Bee, The	3350	Butterfly Warthan Fre
8400	Contented Bird, The W. Rolfe Doddy's Birthday Walts	14692 3693	Carolling of the Birds. Alleluia des Oiseaux
7040	Daisy Chains L. A. Bugbee	6500	Op. 156 Waltz, Op. 120
9529 6460	Ding Dong Bell G. L. Spaulding	2006	Farewell to the Piano
16379	Dreaming Poppies Ore Hart Weddle	2673 5074	Flower Song Floweret. Forget-Me-Not. Gavotte. Op. 270
328	Humming Song. Op. 68; 3 R. Schumann	5065	Für Elise. Op. 173
23978	Jolly Little Fisherman H. D. Hewitt	381	Heimweh. Op. 117.
5789 6631	Jolly Raindrops Just a Bunch of Flowers J. A. Bridber	1126a	March and Chorus. From Tannhauser.
9632	May Day Waltz L. A. Bugbee		Arr. J. Low L. Va
354	Melody. Op 68; 1 R. Schumann	5941	Mountain Belle. Schottische 9: 2 Free
2355	Minuet. From Don Juan W. A. Mozart	12119	Of Foreign Lands and People. Op. 15; 1
6572	Playful Kittens J. Margstein	19363	Pearly Dewdrop S. Mell
9835	Signs of Spring N. Louise Wright	2203	Trans. F. Spindler Ric
5787	Tin-Pan Guards' Parade	2720	Prize Song, From Die Meistersinger, Arr.
24010	Waltz with Me Nobert 100	261	W. J. Baltzell Ric
	PIANO SOLOS—Grade ONE AND A HALF	5073	Remember Mc
23485	Dainty Gavotte, A N. Louise Wright	1937	Scherzino. Up. 64; 2. Sextette. From Lucia di Lammermoor.
22262 19688	Ghost, The N. Louise Wright	4046	Arr. A. Garlend
24011	Let's March Robert Wolali Korey	308	Thine Own. Op. 54
8172	On the Deep Sea S. Steinheimer On the Deep Sea Ora Hart Weddle	536	68; 19.
233337	Song of the Pines Mildred Adair	2402	Turkish Rondo. From Sonata in A
38,54	Voice of the Heart	6652	Whisperings of Love. Valse Sentimentale.
	PIANO SOLOS—Grade TWO	562	Will-0 -the-wisp
1560	Andante. From Sonata, Op. 26 L. van Beethoven S. Steinheimer	l p	IANO SOLOS-Grade THREE AND A
9420 3623	First Three Compositions of Mozart, The. W. A. Mozart	17742	Bellet Music. From Rosamunde. Arr. F. L.
22812 4187	Giant and the Elf	8632	Hatch From Les Contes d'Hoff-
7110	Haunt of the Faires Marie Crosby Haunt of the Faires M. Greenwald	12226	mann. Trans. H. Engelmann . Jacqu
13530 24404	Hungarian Dance Tune. From Rhapsodie No. 2 Franz Liszt	6336	Largo. From Xerxes. Arr. Theo. Presser
336	Hunting Song. Op. 68; 7 Poor Orphan. Op. 68; 6	5072	Madonna, La
6496 3654	In Clover Carl Wilhelm Kern Gustav Lange	5785	Military March. Op. 51; 1. Arr. P. W.
3978	In the Twilight. Op. 123 Carl Ganschals	4692	Three Favorite Preludes. Op. 28; 7 in A;
1098	Knight Rupert. Op. 68; 12 Robert Schumann	1	minor
346	Little Piece. Op. 68; 5 Wild Horseman, Op. 68; 8	6590	Twilight. Reverie
3480	Military March. Op. 229; 3 A. Sartorio		PLANO SOLOS—Grado FOLIR
3135 8602	My Old Kentucky Home Sidney Steinheimer	1884	Allegretto
3692 448	Orange Blossoms. Valse Britaine. Op. 35	13970	Alpine Glow, Idyl
6499 2456	Red Roses. Waltz	1329	Consolation. Songs Without Words
385	Siciliano. Op. 68; 11	6603	Dead March, From Saul
412 411	Sonatina in G, No. 1 L. van Beethoven	9978	Edelweiss Glide, Waltz
2696	Song to the Evening Star. From Tann-	15290	Harp at Midnight, The
1398	Spinning Song. Op. 14; 4 Albert Ellmenreich	17881	Love's Reproaches. Romance sans Paroles.
1110 6497	Sumet Glow. Song W. W Carl Wilhelm Kern	5112	Melody in F. Op. 3; 1
24374	Mirate Waltz. Arr. W. P. Mero Frederic Chopin	25178	Moonlight on the Hudson
	THE THE PARTY OF T	5119	Mountoin Stream
	Andante. From Kreutzer Sonata, Op.	9852	Pizzicati, From Sylvia
4053	47; Theme. From Emperor Concerto;	13679	Priests' March. From Athalia Felia
10560	Melody. From Violin Sonata in C minor. L. van Beernover. Beernover. Beernover.	7993	Sextette. From Lucia di Lammermoor.
19300	mann. Arr. A. Garlend Jacques Offenback	13418	Song Without Words. Romance sans Parole
8879 6850	Folded Wings. Lullahy	966	Op. 97; 3
5100	Hark! Hark! The Lark! Arr. H. Harthan. Franz Schuber	1329	a Venetian Boat Song. Sorgs Without
359	Heather Rose. Op. 78; 3	e 2838	Waltz in Octaves. Op. 33 Feli
23711	In Old Vienna Style Hans Protiwinsky	24782	Water Sprites. Op. 45; 2
7779 12942	Academic From Kerutaer Romats, On- 17. Theme: From Resporter Connection Melody: From Vision Scientist in Custom. L. van Bestherser Barretton State and A. A. Gartinel Jacques Offenheire Garman March. Art. A. Gartinel Jacques Offenheire Carman March. Art. A. Gartinel Jacques Offenheire From Control March. J. William C. R. Forman Froid of the From. From Control March. L. R. Forman Milliamy March. Op. 35:1. Simplified. A. R. Forman Milliamy March. Op. 35:1. Simplified. A. F. Forman Milliamy March. Op. 35:1. Simplified. A. F. Forman Milliamy March. Op. 35:1. Simplified. A. F. Forman	2196	Wedding March. From Midsummer
14015	Song of the Pleas Vote of the Pleas Vote of the Pleas Vote of the Pleas Vote of the Pleas PlaNO SOLOS—Grade TWO Andaut. From Sonata, Op 10. L. vin Rieshborn. S. Steinbeimer. First Three Compositions of Monatt Thr. W. M. Morart Rieshborn. Rieshbo	923	Why? Op. 12; 3.
12189	Peasant's Song, The F. Flaxington Harke	7	
5919 15291	Sack Waltz, The John A. Metcal	ů ≺=	

Frederic Chopi.

....L. van Beethoven

PIANO SOLOS-Grade THREE

J C C A -	
OS-Grade THREE-(Continued)	=
Title and Composer	T
Op. 69; 1	ô
is. From Lohengrin. Arr.	
s. From Lonengrin. Richard Wagner	th
de. Arr. Hans Harthan Frederic Chopin	D
the Birds. Alleluia des Oiseaux.	S
I. W. Turner	200
e Piano L. van Beethoven	
e Piano. Gustav Lange rget-Me-Not. Gavotte. Op. 270 . Th. Giese	- A1
p. 173 L. van Beethoven	ir
	E
elle. Op. 46; 7 Stephen	A
	p
	Λ
ile. Schottische Chonen	=
ands and People. Op. 15; 1 R. Schumann	-
R.flat. Simplified. Op. 15; 1	
norus. From Tannhauser.	
Brighter Richard Wagner Richard Wagner From Well-Tempered Clavichord. J. S. Bach	,
zell Richard Wagner zell Gustav Lange	11889
	7344
in 64: 2 Jul. Handrock	23721
om Lucia di Lemmermoor.	
Op. 54 Gustav Lange Op. 15; 7. Little Romance. Op. R. Schumann do. From Sonata in A. W. A. Mozart	3045 8840
op. 15, 7. Little Rollance. Op.	7021
do. From Sonata in A W. A. Mozart	1663
e. Op. 177 Otto Fischer	7353

Gustav Lange	3045
7. Little Romance. Op.	8840
R. Schumann	7021
en Sonata in A W. A. Mozart	1663
177 Otto Fischer	7353
Valse Sentimentale C. Kinkel	4678
, valse sentimentale	
A. Jungmann	7715
	7357
rade THREE AND A HALF	
	7356
Rosamunde, Arr. F. L.	357
Franz Schubert	14477
Les Contes d'Hoff-	3040
Engelmann Jacques Offenbach erdess. Op. 45 Aug Labitzky	19321
erdess. Op. 45 Aug. Labitzky	6996
s. Arr. Theo. Presser G. F. Handel	3483
A. S. Sweet	380
A. S. Sweet T. Badarsewska	1441
In. 51: 1. Arc. P. W.	7321
Franz Schubert	7546
udes. Op. 28; 7 in A;	7540
nor; and Op. 20; 6 in B	
Frederic Chanin	
Frederic Chopin T. J. Guy	
	9247
	23384
OLOS—Grade FOUR	2326
	1670
Joseph Haydn	

0	Twilight. Reverie T. J. Guy	
•	I wingate Acres 1. J. Coj	924
		2334
	PIANO SOLOS—Grade FOUR	23:
4	Allegretto Joseph Haydo	16
0	Allegretto Joseph Haydn Alpine Glow, Idyl Theodor Oesten	111
ž	Coronation March. From The Prophet G. Meyerbeer	
9	Consolation. Songs Without Words	21:
	No. 9. Op. 30; 3 Felix Mendelssohn	
13	Dead March, From Saul	75
8		38
4	Fifth Nocturne, Op. 52	
10		256
19		74
31		
10		13
12		
8		
52		
19		131
18		16
52		73
79		73
70		22
93		30
	Arr. H. Engelmann Gaetano Donizetti	119
18		119
66		8
29a		
	Words, No. 12, Op. 30: 6 Falls 35 - 4.1.	1

	Only a Portion of	
d Wagner	the Many Constantly	1
G. Merkel ic Chopin	Demanded Classical,	
	Standard and Ele-	1
Micheus W. Turner	mentary Piano Solos CENTS	1
Reethoven	mentary Franco dolos	1
tav Lange Th. Giese	and Duets Included A COPY	1
Beethoven	in the "Presser's	1
Reethoven	Fronomy Group," Group Teacher's Enjoy All	1
ungmann hen Heller	the Same Examination	1
hen Heller	Ask for the Com- Privileges, Discount, and	1
d Wagner	plete list of these 25c ences Extended to Them	
Beethoven	Numbers, on Any Other Sheet Music	1
C. Kinkel	Publications of the Thro- dore l'resser Co.)	1
chumann	dote i resser co.)	h
re Birbeck		-1
d Wagner		- 1
d Wagner J. S. Bach		-1
d Wagner	PIANO SOLOS—Grade FOUR AND A HALF	
	11889 Falling Waters	uz
rink mann Handrock	11889 Falling Waters J. L. Tru 7344 Sonata. No. 1 in C W. A. Most 23721 Song of the Alps T. P. Ryc	rt
Handrock	23721 Song of the Alps T. P. Ryc	iot
Donisetti D. Wilson tav Lange	PIANO SOLOS-Grade FIVE	
D. Wilson	PIANO SOLOS—Grade FIVE 306 Cavelina, Op. 80-rice 306 Cavelina, Op. 80-rice 307 Cerseendo 307 Cerseendo 308 Cerseendo 308 Cavelina 308 Cavelina 308 Cavelina 309 Cavelina 300 Cavelina 300 Cavelina 300 C	- 4
	3045 Cavatina. Op. 85 8840 Convent Bells, Reverte Henry Bollm 7021 Crescendo Per Lass	an an
Schumann	7021 Crescendo Per Lass 1663 Curious Story, Op. 138; 9 Stephen Hel	on
A. Mozart	1663 Curious Story, Op. 138; 9 Stephen Hel	ler
C Kinkel	7353 Fantasis in D minor W. A. Mozi	tot
A. Mozart to Fischer C. Kinkel Tungmann	4678 Grande Marche de Concert. Op. 19 H. A. Wollenhau 7715 Joyous Peasant. Op. 68; 10. Arr. A. Hartl., R. Schuma 7337 Minuet. From Symphony in E.flat	nn
	7357 Minuet. From Symphony in E-flat	
ALF	(Mosert) Musical Op. 94. 6 Julius Schulb	ert
	357 Nocture in E-flat. Op. 9; 2 Frederic Chop 14477 Robin's Departure Leander Finl	in
Schubert	14477 Robin's Departure Leander Fish 3040 Romance. Op. 44; 1 Anton Rubinsto	ier in
Offenbach	3040 Romance. Op. 44; 1	an
Offenbach Labitzky F. Handel A. S. Sweet	6996 Song of the Brook, The Geo. Wm. Wars	en
F. Handel	3483 Tam o'Shanter Geo. Wm. Warr	en
4. S. Sweet	380 Tarantelle. Op. 85; 2 Stephen Hei 1441 Twittering of Birds R. Bille.	718
	7321 Warblings at Eve Brinley Richa	rds
z Schubert	Osymbol Ostalian	an
ric Chopin T. J. Guy	PIANO SOLOS—Grade SIX	
. I. J. Guy	9247 Cuekoo, The. Op. 34; 2	
		latt
	23384 Grande Polka de Concert Homer N. Barti	lett szt
	23384 Grande Polka de Concert Homer R. Barti 2326 Hark, Hark, the Lark (Schubert) Frans Li 1670 Harmonious Blacksmith G. F. Han	ett sxt del
oph Haydn	23384 Grande Polka de Concert Homer R. Barti 2326 Hark, Hark, the Lark (Schubert) Frant L 1670 Harmonious Blacksmith O, F. Han 1736 Harpe Eolienne, La Sydney Sm	lett isst idel ith
eph Haydn dor Oesten Meyerbeer	23384 Grande Polka de Concert 2326 Hark, Hark, the Lark (Schubert) 1670 Harmonious Blacksmith 736 Harpe Eolienne, La 1143 In the Gondola 1143 In the Gondola 1255 Merce Concentrations Winds in	lett isst idel iith idel
eph Haydn dor Oesten Meyerbeer	23384 Grande Polks de Concert Homer #1. 2841.	lett isst idel ith idel
	23384 Grande Polka de Concert 100 Hark, Hark, the Lark (Schubert) 100 Hark, Hark, the Lark (Schubert) 101 Harpe Edleme, La 102 Harpe Edleme, La 103 Harpe Edleme, La 104 In the Gondola 105 Moreau Carson State 105 Moreau Carson Harden 105 Moreau	del istt idel ith idel upt
endelssohn F. Handel	23386 Grande Polka de Concert Home I. Ball.	lett iszt idel iith idel upt nan pin iszt
endelssohn F. Handel	23388 (Grande Polks de Concert Horms in Juliu 2328 Hairi, Hairi, the Lairi (Schubert) G. F. Hair 233 Hairi, Hairi, the Lairi (Schubert) G. F. Hair 234 Harpe Boltenne, Lain Sydney Sin 235 Morcean Canaderinique Etude in H. M. Wollenha 235 Music Annoig the Pina 236 Polonaise. Op. 40; ([Military] 237 Franker C. M. P. Wyn 238 Polonaise. Op. 40; ([Military] 239 Solfiggegetto Fee Left Hand Alone. 230 Polonaise Pina 230 Polonaise 230 Polonaise Pina 230 Polonaise 230 Pol	lett isst idel iith idel iupt nan pin isst
endelssohn F. Handel	33386 Grande Polks de Concert huber) 100 Harmonious Bliekennich 1010 Harmonious Bliekennich 102 Harp Eddense, La 103 Harp Eddense, La 104 Harp Eddense, La 105 Harp Eddense, La 105 Harp Eddense, La 106 Harp Eddense, La 107 Harp Eddense, La 108 Harp Eddense, Cap 401 (Hallitary) 108 Eddense, Cap 401 (Hallitary) 108 Eddense, La (Schubert)	lett isst idel iith idel upt nan pin isst ach
endelssohn F. Handel Vanderbeck ce Leybach B. Aubert C. Kinkel	33386 Grands Polks de Concert hobers) Oliver State Concert Co	lett isst idel iith idel upt nan pin isst ach son
endelssohn F. Handel Anderbeck ce Leybach B. Aubert C. Kinkel	33386 Grande Polks de Concert hober) 730 Harpe Bodierne, La 1750 Harpe Bodierne, La 1751 Harpe	lett isst idel iith idel iith idel inan pin isst ach son
endelssohn F. Handel Anderbeck ce Leybach B. Aubert C. Kinkel	Mark, Mark, the Lurk (Schubert)	lett isst idel iith idel upt nan pin isst ach son
endelssohn F. Handel Anderbeck ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson		
endelssohn F. Handel Anderbeck ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson		
endelssohn F. Handel Fanderbeck ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson uel Liebich Inter Smith		
endelssohn F. Handel Anderbeck ee Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson uel Liebich dney Smit stav Lange Leo Delibes endelssohn		
endelssohn F. Handel Fanderbeck ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson uel Liebich Inter Smith	PIANO SOLOS—Grade SEVEN 13161 Fileuse, La. Etude 1673 Fugue in C minor. For 3 Voices 1354 Impromptu. Op. 90; 4 944 Invention in E minor. No. 7. Three Voices 1.S. E 944 Invention in E minor. No. 7. Three Voices 1.S. E	Reff ach bert ach halk
endelssohn F. Handel Vanderbeck ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson under Liebich dney Smith stat Lange Leo Delibez endelssohn nder Fisher	PIANO SOLOS—Grade SEVEN 13161 Fileuse, La. Etude 1673 Fugue in C minor. For 3 Voices 1354 Impromptu. Op. 90; 4 944 Invention in E minor. No. 7. Three Voices 1.S. E 944 Invention in E minor. No. 7. Three Voices 1.S. E	Reff ach bert ach halk
endelssohn F. Handel Anderbek ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson uel Liebich dray Smith stav Lange Leo Delibes endelssohn nder Fisher	PIANO SOLOS—Grade SEVEN 1361 Fleuse, Le. Rude 1873 Fleuse, Le. Rude 1873 Fleuse in C. minor. For 3 Voices J.S. B 1394 Invention in E. minor. No. 7. Three Voices J.S. B 1894 Invention in E. minor. No. 7. Three Voices J.S. B 1894 Invention in E. minor. No. 7. Three Voices J.S. B 1895 Minor Nocturne. No. 3 Fairlier 1895 Minor Box, The. Op. 32 Anniol Child 1895 Minor Box, The. Op. 32 1895 Minor Box	Reff ach bert ach halk
endelssohn F. Handel Anderbek ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson uel Liebich dray Smith stav Lange Leo Delibes endelssohn nder Fisher	FlANO SOLOS—Grado SEVEN 13161 Flues, La. Bude 1073 Fugue in Cminor. For 3 Volces 5.8 7.8 1345 Importudo Open Open Open Open Open Open Open Open	Reff ach bert ach halk isrt dow Iski
endelssohn F. Handel Zanderbek ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson uel Liebich stav Lange endelssohn nder Fisher Do Donisett Streabboa H. Roseller	PIANO SOLOS—Grade SEVEN JI361 Fluese, La. Bude or Voices 1073 Fugue in C misor. For Voices 1073 Fugue in C misor. For Voices 1073 Fugue in C misor. For Joseph or	Reff ach bert ach halk isrt dow Iski
endelssohn F. Handel Zanderbek ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson uel Liebich stav Lange endelssohn nder Fisher Do Donisett Streabboa H. Roseller	PIANO SOLOS—Grade SEVEN JI361 Fluese, La. Bude or Voices 1073 Fugue in C misor. For Voices 1073 Fugue in C misor. For Voices 1073 Fugue in C misor. For Joseph or	Reff ach bert ach halk isrt dow ilski
endelssohn F. Handel Zanderbek ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson uel Liebich stav Lange endelssohn nder Fisher Do Donisett Streabboa H. Roseller	PIANO SOLOS—Grade SEVEN	Reff ach bert ach halk isrt dow ilski
endelssohn F. Handel Zanderbek ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson uel Liebich stav Lange endelssohn nder Fisher Do Donisett Streabboa H. Roseller	PIANO SOLOS—Grado SEVEN PIANO SOLOS—Grado SEVEN 1919 Ingroup	Reff ach bert lach halk isrt dow ilski oven pin tein
endelssohn F. Handel F. Handel F. Handel Anderbeck ee Leybach S. Kubert Kinkel L. K. Kinkel L. K. Kinkel L. K. Handel L. L. K. Handel L. L. K. Handel L. L	PIANO SOLOS—Grade SEVEN 1361 Fluese in C minor. For 3 Voices 1773 Fugue in C minor. For 3 Voices 1773 Fugue in C minor. For 3 Voices 1774 Sevent in E minor. No. 7. Three Voices 1785 Fugue in C minor. No. 7. Three Voices 1785 Fugue in C minor. No. 7. Three Voices 1885 Fugue in Sevent in C minor. No. 3 1890 Salori A Peath. Marche Hongrose 1895 Torkink March. From Guine of Albemt. Van Beethd. 1895 Torkink March. From Guine of Albemt. Van Beethd. 1897 FlANO SOLOS—Grade EIGHT 1812 Etude. Op. 31; 9 1813 Etude. Op. 31; 9 1814 Fugue of Seeg (Mendelsiechin) 1815 Fant J.	Reff ach bert ach ach ach ach isrt dow isrt dow isrt ein isrt tein isrt tein isrt
endelssohn F. Handel Zanderbek ce Leybach B. Aubert C. Kinkel L. Schatz Rubinstein ebure Wely D. Wilson uel Liebich stav Lange endelssohn nder Fisher Do Donisett Streabboa H. Roseller	PIANO SOLOS—Grade SEVEN 1316 I Fliesce, Le. Budé per Voiere 1103 Fligue in C minor. Po Voiere 1104 I Invention in E minor. Po J. Three Voiere 1105 Music Bost, The Op J. September 1105 Fligue in C minor of Arbent Lown 1106 Music Bost, The Op J. September 1106 Fligue in C minor of Arbent Lown 1107 Fligue in C minor of Arbent Lown 1108 Fligue in C minor of Arbent Lown 1108 Fligue in C minor of C minor o	Reff ach bert ach ach ach ach isrt dow isrt dow isrt ein isrt tein isrt tein isrt

his Page Gives

PIANO

MUSIC

HEODORE PRESSER

DIRECT-MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATIONS 1712 CHESTNUT STREET, PHILADELPHIA I, PA.

FOUR NEW YORK SINGERS, three men and one woman, are announced as the winners of this season's Metropolitan Opera Auditions of the Air. Regina Resnik, soprano; Morton Bowe, tenor; William Hargrove, baritone; and Hugh Thompson, baritone, were the four selected from seven finalists who survived a twenty-week competition. Each received a contract with the Metropolitan Opera Company, a cash award of one thousand dollars, and a silver plaque. A fifth contestant, Angelo Raffaelli, of Chicago, received a five-hundred-dollar scholarship award, with the Metropolitan taking first eption on his services.

THE ANNUAL FESTI-VAL of American Music, held in April by the Eastman School of Music at Rochester, New York, was highlighted by a number of world premières. Works thus honored were Burrill Phillips' "Declaratives," for women's voices and



"String Quartet, No. 2"; Elliott Carter's the next three years. Mr. Krueger's con-"In Memoriam." A number of symphonic number of concerts also is being planned works by Gardner Reed have previously for each season, been given public performances with outstanding success.

teacher, and brother of the noted con- sixty concerts are again the gift of the tract bridge authority, Ely Culbertson, Daniel and Florence Guggenheim Foundied on April 16 in New York City. He dation, as they have been for the past was born in this country on December 29, thirteen years. 1893, and was sent, at the age of nine,

THE WALTER W. NAUMBURG MUSICAL "It is wonderful." FOUNDATION, which this year is cele-

of Music Clubs and the National Broad- Angeles Daily News. casting Company, has produced no "winner." None of the eight thousand entries submitted, in the opinion of the judges, fully lived up to the requirements of the contest. However, four were chosen for honorable mention and these four songs were given their first public performance when they were sung on May 10 over the Red Network as a feature of National Music Week. They were part of the "Serenade to America" program and the orchestra was conducted by Dr. Frank

THE DETROIT SYMPHONY ORCHESTRA, encouraged by the success of its 1943-44 season under its new director and conductor, Karl Kreuger, has made plans for an expansion of its programs for the new season. To this end, provision has



THE GOLDMAN BAND, on June 14, opens its twenty-seventh season on the SASHA CULBERTSON, violinist and Mall in Central Park, New York. The

his American debut took place in New of the last remaining pupils of Liszt, re-York City. He appeared frequently in cently became an American citizen. At concert for a number of years. Since 1930 the conclusion of the ceremonies in New he had devoted his time to teaching and York City, where he was one of a group of two hundred and ninety who took the naturalization oath, he remarked simply,

PAULENA CARTER, twelve-year-old piditions. They are Jeanne Therrien, pian- cellist, are the winners in the instruist, of Houston, Texas; Jean Carlton, mental division of the Los Angeles Philsoprano, of Des Moines, Iowa; and Carol harmonic Young Artists Competition; estimated fifteen million listeners. Brice, contralto, of Indianapolis, Indiana. the award being a \$500 War Bond and They will be presented next season in an appearance with the orchestra under

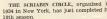
- Competitions -

A COMPOSITION CONTEST open to all composers of American nationality is announced by Independent Music Publishers. A cash award of five hundred dollars will be given the composer of the winning composition and also publication of the work will be assured, with royalties on sales and fees for public performince going to the composer. The closing date is September 15, and all details may be secured from Independent Music Publishers, 205 East Forty-second Street, New York 17, N. Y.



HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

A BACH FESTIVAL was held at North Texas State College on April 27-30 and CONCERTS will inaugu-May 5-7 under the direction of Wilfred rate its fifteenth season C. Bain. Ten concerts were presented, in on June 19, with the which were performed some of the most first of a series of tweninteresting and well-liked works of the ty-eight concerts covergreat master. Various choral groups and ing a period of seven a symphony orchestra were the partici- weeks. A brilliant array pants and the program included several of world-famous artists of the French and English suites; some will appear as conducof the most popular of the organ works tors and soloists. The and chorales; a number of the piano majority of the concerts will be in charge concertos; and the closing concert was a of three noted conductors-Dmitri Mitroperformance by the combined forces, of poulos, musical director of the Minnethe "St. Matthew Passion."



The Founder and Director, Katherine Ruth Heyman, who for the past three debut in Vienna at fourteen, and in 1920 anist, now eighty-one years old, and one years has been kept from public appearof the Circle and at the same time a stage of her recovery, by playing at each of the three meetings of the season.

THE EIGHTH SYMPHONY of Dmitri Shostakovich had its Western Hemisphere première when it was performed on April 1 by the New York Philharannounced the winners of its annual au- anist, and Pfc. Robert Jamleson, violon- monic-Symphony Orchestra, conducted the Columbia Broadcasting System to an

THE LEWISOHN STADIUM CONCERTS New York recitals. Miss Brice is the first Alfred Wallenstein. The winner of the in New York City will open their twentycomposition contest, conducted at the seventh season on June 19, when Fritz ton and Miss Brice are pupils of the wellknown voice authority, Francis Rogers. St. John, New Brunswick, Canada. The Thomas Beecham will conduct the New contest was sponsored jointly by the York Philharmonic-Symphony Orches-Southern California Symphony Associ- tra. This will be the first appearance of sored jointly by the National Federation ation; radio station, KFI; and the Los both Mr. Kreisler and Sir Thomas at

> THREE AMERICAN COMPOSERS will be honored when their works are given first performances in Australia this summer by Eugene Ormandy, who is to conduct a series of concerts in Melbourne, Sydney, Brisbane, and Adelaide. Dr. Ormandy will ap-

Samuel Barber.

ROBIN HOOD DELL



apolis Symphony Orchestra; George Szell, internationally famous conductor THE SCRIABIN CIRCLE, organized in of the Metropolitan Opera Company; 1934 in New York, has just completed its and Vladimir Golschmann, widely-known conductor of the St. Louis Symphony Orchestra. Soloists to appear include Artur Rubinstein, Rudolf Serkin, Jascha Heifetz, Nathan Milstein, Gregor Piatigorsky, Alec Templeton, Luboshutz and Nemenoff, Zadel Skolovsky, Bronislaw Huberman, Gladys Swarthout, and Jan

> HOWARD HANSON'S "Symphony No. 4, Op. 34" has won the Pulitzer Prize of five hundred dollars for a distinguished musical composition, This work was performed by the Boston Symphony Orchestra on December 3, 1943. Dr. Hanson, who is director of the Eastman School of Music at Rochester, New York, is widely known as a composer, conductor, and teacher. He has written a number of large works, including four symphonies, one opera, "Merrymount," produced at the Metropolitan in 1933, and many symphonic poems. He has appeared frequently with orchestras as guest conductor, often directing his own works.

RUDOLF KOLISCH, founder of the Kolisch Quartet, famous for his interpretation of contemporary music, has been appointed to the faculty of the State University of Wisconsin, at Madison, as Associate Professor and the New Leader of the Pro Arte Quartet, the resident string quartet of the University of Wisconsin. He will have charge also of all chamber music activities at the Summer Music Institute, to be held July 3 to September 16, at Black Mountain College near Asheville, North Carolina.

pear as America's first "lend-lease mu- DR. MARK GUNZBOURG, of Detroit, sical artist," on an official mission for recently celebrated the fortieth annithe Office of War Information. The versary of his career as a pianist, by reworks to be premièred are the symphonic peating the program he played at his poem, Bataan, by Harl McDonald; The debut in Berlin in 1903. The program in-White Peacock, by Charles Tomlinson cluded the "Sonata in B minor" of Liszt. Griffes; and the Adagio for Strings, by and the "Six Grand Studies," by Paganini-Liszt.



RUBANK SOLOIST FOLIOS

Each collection includes a fine selection of solos, both transcription and original works, which were included because of their prover popularity in sheet music form. Many of them have been used time and time again on various local, State and National Contests. Medium difficulty.

Published for CLARINET, CORNET, TRUMPET, SAXOPHONE, TROM BONE, BARITONE, HORN (Eb or F. BASS (Eb or BBb) and XYLO PHONE. Each folio, camplefe with Piane \$1.00.

RUBANK RADIO COLLECTIONS

MODERN GEMS

Includes light classical and semi-popular numbers of moderately easy difficulty such as Dark Eyes—Home on the Range—Deep River—London-derry Air—Carry Me Back to Old Virginny—Cradle Sange—Sergnade—etc.

POPULAR CLASSICS

Contains splendid easy-medium concert arrangements of the followings Song of India-Humoresque-Souvenir-Salute D'Amour-Elegy-Cava-tino-The Swan-Melody in F-Traum der Sennerin-Serenade from Les

Published for CLARINET, CORNET, TRUMPET, SAXOPHONE, TROMBONE, BARITONE, HORN (Eb or F), BASS (Eb or BBb) and XYLO-PHONE. Each collection, complete with Piano \$.50.

RUBANK PUBLICATIONS are distributed by all music dealers and jabbers.



NAN MERRIMAN

=MEZZO-SOPRANO= WINNER OF THE COVETED

NATIONAL FEDERATION OF MUSIC CLUBS YOUNG ARTISTS 1943 AWARD.

MISS MERRIMAN IS ENJOYING PRONOUNCED SUCCESS IN RADIO - RECITAL - OPERA

FEATURED REGULARLY EACH WEEK OVER THE RED NETWORK OF THE NATIONAL BROADCASTING CO. IN HER REPERTOIRE SHE INCLUDES

COME TO ME IN MY DREAMS

Song by GUSTAV KLEMM (Key of Do, Range Eo to Eo)

Published by OLIVER DITSON CO. THE SWEETEST STORY EVER TOLD

Song by R. M. STULTS (3 Keys-High, Med., & Low) Published by OLIVER DITSON CO.

HOME OVER THE HILL JME OVER THE TALE.

Song by PHILIP JAMES (2 Keys—High & Low)

Published by THEODORE PRESSER CO.

BY THE WATERS OF MINNETONKA Song by THURLOW LIEURANCE (2 Keys—High & Low)
Published by THEODORE PRESSER CO.

MIGHTY LAK' A ROSE

Song by ETHELBERT NEVIN (4 Keys-High, Med., Med.-Low, & Low) THEODORE PRESSER CO. . 1712 CHESTNUT STREET . PHILADELPHIA 1, PA.

THE ETUDE music magazine

PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA

EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor Guy McCoy and Ava Yeargain, Assistant Editors Dr. Rob Roy Peery, Editor, Music Section

Harold Berkley
Pietro Deiro
Dr. Henry S. Fry
Dr. Nicholas Douty

Edna Fort
Dr. Henry S. Fry
Karl W. Gehrkens

Elizabeth Gest
George C. Krick
Dr. Guy Maier

FOUNDED 1883 BY THEODORE PRESSIR

Contents for June, 1944

VOLUME LYIL No. 6 . PRICE 25 CENTS

WORLD OF MUSIC		313
"Where Airy Voices Lead"		
MUSIC AND CULTURE		315
Untapped Reservoirs of Musical Transures	Doron K Votrim	316
Music in the South American Way "Ear Scenery". Rolled Chords. Let Phrasing Solve Your Difference.		
intuiting porve rour Difficulties	lorence Learnerd	320 321
MUSIC IN THE HOME		
Radio Music at a Time of World Crisis Alfred The Etude Music Lover's Bookshelf B. M	Lindsay Morgan feredith Cadman	322

MUSIC		
Classic	and	Conten

Classic and Contemporary Selections	
Brave Heroes of Bataan	337
Paso Arrogante. Frank Grey Gay Humming Bird. Francisca Vallejo	238
Prelude F. Chopin, Opus 28, No. 3 (With Lesson by Dr. Guy Maier)	342
Rondo a Capriccio	345
Meadow Frolic. L. van Beethoven from Opus 129 All Hail the Power of Jesus' Name William Scher	240
Otto	
Here Comes the Band (Piano Duet)	247
	240
Vocal and Instrumental Compositions Walter Rolfe	240
O Perfect Love (High Voice)	
O Perfect Love (High Voice) Louise E. Stairs	350
At Dawning (Violin and Piano)	351
Charles Wakefield Cadman .m.	
Charles Wakefield Cadman (Transcribed by Karl Rissland) Delightful Pieces for Young Players	352
The Laughing Brook.	
Command of the Contract of the	

Charles Wakepeld Cadman (Transcribed by the transcribed	
Delightful Pieces for Young Players	
Song of the Pines	
Soldiers' March. Robert Schumann, Opus 68, No. 2 355 Soldiers' March. Robert Schumann, Opus 68, No. 2 355 Elizabeth L. Hopson 356	
THE JUNIOR ETUDE	
THE JUNIOR ETUDE	

MISCELLANFOUS Music Launches the "Henry Grady"... .. Arthur L. Clark 318 Counting Can Be Fun! .. Adeline Curry 318 Vale Chammade.

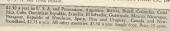
A Novel Idea for Buying New Anthems.

Voice Questions Answered.

Organ and Choir Questions Answered.

Violin Questions Answered. George A. Holleman 332 Dr. Nicholas Douty 359 Dr. Henry S. Fry 361

Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1944, by Theodore Prester Co., for U.S. A. and Great Britain



"Where Airy Voices Lead"

HAT are your chances of becoming immortal? In the public mind, immortality is very much mixed up with notoriety and fame. You may paint a swastika on the Washington Monument; and, if the District of Columbia police arrest you in sufficiently dramatic fashion, you will become notorious overnight and be forgotten in a fortnight. So notoriety is the opposite of immortality. If you work very hard and very well upon some worth-while project for many years, you may become deservedly famous. But immortality, ah, immortality is something quite different from mere fame.

When a famous composer becomes immortal it seems that he has joined his great gifts with higher forces that enable him to do things that are beyond the reach of ordinary man. That is precisely what Beethoven and Chopin and Wagner and every composer of consequence has done. Dr. James Kemble, in his engrossing book, "Idols and Invalids" (Doubleday, Doran and Company), gives us a very clear idea of the difference between fame and immortality. He says in his chapter on the Persian

poet, Omar Khayyam: "Fame is of a man's own honest making. Immortality is the whim of posterity. Fame is a flower which lasts but a generation. A man gathers it, like edelweiss, only by the labor of hard climbing and the achievement of real heights. He then wears it in his buttonhole until it dies. Immortality grows on a different tree. The tree may be a decorative thing, or it may be noxious; it may hold the eye merely by its freakishness. Sometimes, of course, fame will eventually blossom into immortality; however, very often men have plucked and gathered immortality not by the labor of their life's work but by accident, during their leisure activities; by the wayside of personal peculiarities, eccentricities, or idle hobbies."

Dr. Kemble then goes on to explain that Omar Khayyam, born about 1015 A. D., at Nishapur in Khorassan, Persia, was in his day a very famous man. He lived to the age of one hundred and five years, and in his long life he became a distinguished mathematician and astronomer, a man of wealth, of high social position, a government officer, and a medical practitioner. He was easily the most famous Persian of his day, yet fame that came in his own time has vanished, while he remains an immortal for the poetry he wrote in his play time. The "Rubaiyat," as translated into exquisite English



PERHAPS SOME DAY YOU, TOO, LIKE JOAN OF ARC, MAY HEAR ANGEL VOICES

verse by Fitzgerald, is one of the most widely known of all collections The musical immortals seem some-

what different from those of other spheres. They have lived in an exalted, rapturous, spiritual atmosphere, overwhelmed with their own inspirations, so that they seem apart from the rest of the world. Just why immortality should descend upon Franz Schubert, the humble, simple son of a Viennese teacher, and evade the hundreds of his contemporary musicians, who probably worked even harder to attain it, is one of the inscrutable mysteries. Sometimes one song will make an otherwise unknown man immortal. When Claude Joseph Rouget de l'Isle wrote The War Song of the Army of the Rhine, he was an unknown officer in the garrison at Strasbourg. Later, this anthem in defiance of tyranny, when sung in Paris by a group of soldiers of Marseilles, came to be known as The Marseillaise, and immortality descended upon its author and composer. Flotow, who lived to be seventy-one and was a very industrious composer, wrote twenty operas and many ballets. One, "Martha," made

him immortal. Leoncavello, Mascagni, and Ponchielli, each despite his busy life, gained immortality through one opera. Inspiration is a bird of passage. Sometimes its visits are pitifully short. With others it stays a lifetime, as with Chopin and Wagner.

There is something instinctive in most men which makes them hope for immortality. The thought that we come to live our little span of years and may do nothing to make all our labors more permanent than the writing on the sands of the seashore, is always humiliating; but with it all we must bear in mind the fact that immortality is a kind of miracle which can come to only one in a hundred million. If we did not know this and accept it as part of the machinery of destiny, we might all be very unhappy. Perhaps in a life of great industry, immortality hovers nearer. But this is by no means always the case. We all know of one composer who was indifferent, lazy, and dissolute, and yet his songs have been so long a part of the literature that he may safely be called immortal. He never seemed to work to produce them. They just appeared like flowers growing in an ash heap.

One thing is certain. No one can induce or compel those conditions which go toward the production of a work likely (Continued on Page 367)

Untapped Reservoirs of Musical Treasure

The Secret of the Second Wind With Notable Citations from the Life of Antonio Stradivari

by Doron K. Antrim

NOTED voice teacher once made this challenging statement. "I can do more with a student of A average gifts and the capacity to push through to his second wind, than I can with a brilliantly gifted student who does not have that capacity." Albert Spalding put it another way. He said that his early playing facility might have been a serious handicap had he not been jolted into the realization that it would not take the place of hard work. Many noted musicians agree that the one whose attainments in music are great is invariably the one who has learned the secret of the second wind.

Years ago William James, father of modern psychology, said: "Men habitually use only a small part of the power which they actually possess." One reason for this, according to the Harvard professor, is that we seldom push through the first layer of fatigue to our second wind and a fresh supply of energy. Before we get to the second wind, not to mention the third or fourth, our minds report on one of a number of feeling tones. We may be bored or discouraged, but mostly just tired, Since James' time, scientific evidence has cropped up to document that statement.

Significantly, experiments conducted at the famed Harvard Fatigue Laboratory all boil down to the point that ninety per cent of our weariness is caused by the mind. Members of the laboratory staff conclude, "The phenomenon formerly called fatigue, is better described as boredom."

For instance, students at Columbia University were kept awake for nearly a week under the stimulus of a constant parade of interesting tasks. On the other hand, a stay-awake marathon in Chicago, which made no provision for keeping the participants interested, lasted only three days. Of course, boredom is not the only cause of fatigue. But it's the commonest trip-up on the way to that second wind.

The Second Wind

Just what is this phenomenon of the second wind, anyway? You encounter it daily in your work as a student or teacher. After you've warmed up to practice or study, perhaps you go along nicely for a while until you run into the first layer of fatigue. Then the going gets harder, Muscles and mind begin to rebel, and you slow up. The production curve in factories dips the lowest around mid-morning and afternoon. But you invariably push through this "drag," as it is often called, and eventually find yourself on another energy level and almost as fresh as when you began,

This phenomenon is so commonplace that you seldom give it a second thought. But it is fundamental, It applies to anything, big or small, which you undertake; some new study, things you want to accomplish. your ultimate goal in life. There's the fresh and often eager start, the onset of fatigue, doubt, discouragement. frustration-a whole train of mental bugaboos-and if you succeed in downing them, you reach a surge of new energy.

Getting through this trouble area is the secret of any noteworthy achievement. You simply condition yourself, step by step, to work on higher energy levels. Country people coming to the city eventually accustom themselves to its faster tempo. Whoever dreamed that our war production miracle was possible? But we had to make a mighty effort, and we did. At country fairs a big attraction used to be a farmer carrying a full-grown bull on his shoulders. This feat didn't seem at all unusual to the farmer. He began when the animal was small and carried him every day afterwards.

James says, "The plain fact remains that men the world over possess amounts of energy-resource which only very exceptional individuals push to their extremes of use. But the very same individual, pushing his energies to their extremes, may in a vast number of cases keep the pace up day after day and find no reaction of a bad sort as long as decent hygienic conditions are preserved. His more active rate of energizing does not wreck him; but the organism adapts itself, and as the rate of waste augments, the rate of repair

The Genius Supreme

James' idea finds exemplification in a number of examples from music history. Witness Antonio Stradivarius. "Ah, a great genius." you say. But that does not fully explain Stradivarius, as I shall attempt to show

As a boy, Stradivarius had no schooling, and was very poor. He whittled boxes and sold them to swell the family earnings. His one consuming ambition was to make "boxes that sing." He was three years making the first violin which he signed. At his peak of production he could make a violin in two weeks, but that was years later, when his skill and craftsmanship had increased and he had accustomed himself to working on high-

He worked with painstaking care and built his reputation gradually His best period was between sixty and seventy, at a time in life when most men retire, although he made fine violins up to his ninety-third year. Being proud of his age, he inscribed it, along with the year, in the later models. How a man with failing evesight and unsteady hands could do skilled precision work at seventy, eighty, and ninety, has been the wonder of succeeding craftsmen who claimed he had a secret. Well, he did, but it is a simple one. It's the secret of the second wind.

Stradivarius' one passion was to make perfect violing and to that end he dedicated almost every waking moment of his life. How many people today give their work such devotion? With unfailing energy he labored day after day, rarely stepping out of his house; wearing a white woolen cap in winter, a cotton one in summer, and a white leather apron which he seldom took off except on retiring. The town of Cremona where he lived underwent three sieges in his time, but he didn't stir from his bench to see what the shooting was about. In the evenings he would pause a few moments in his doorway to watch the setting sun paint the windows of the Church of San Domenico

The world beat a path to his door: royalty, noblemen, virtuosos, who bought his instruments and at good prices. At times he would fall in love with an instrument and refuse to part with it, Such a one is the "Messie." Over two hundred years old, it still looks as fresh as the day it was completed.

Stradivarius was a sculptor, designer, artist, chemist, craftsman, rolled into one. He made everything about a violin, even the hinges on the cases. No detail escaped him. And as soon as one violin was completed, he vowed he would make a better one. How can one miss accomplishment if he applies such a formula as

Age No Barrier

People would like to have us believe that we become less useful as we grow older. Often we hesitate to take up some new study or skill because of this preconceived notion that we are too old. Science does not accept the commonly held verdict (Continued on Page 367)



ANTONIO STRADIVARI

On his labels he used the Latin form of his name, Antonius Stradivarius

Many musicians, who look upon Francis Xavier Cugot (pronaunce it Koo-got) as a product of the popular rage for Latin-American rhythms, do not know that Gugat himself is largely responsible for this movement. His musical antecedents along classical lines are sound and distinguished. He was born January 10, 1900, at Borcelona, Spain. At the age of six he storted studying violin at the Conservotory. At the age of twelve he commenced giving cancerts. His family went to Cuba and part of his youth was spent in Havana. Cubo has honared him with the Order of Honor and Merit at the Cubon Red Cross, with the rank of Commander.

With ambitions to emulote his great compatriot, Sarasate, as a violin virtuoso, he appeared with orchestros under the famous conductor, Tullio Serafin. Coming to America, he studied in New Yark with the eminent violinist-teacher, Franz Kneisel, for four years. Later he studied in Berlin with Willy Hess and became a close friend of Enrico Coruso (with whom he oppeored as violin soloist) and Pablo Casals. He then concertized in Europe and America os a vialinist and os a conduccertises in curope and America as a visualism and as clouder for. In the concert field Cugar's last appearance was with the Los Angeles Symphony Orchestra, playing the "Symphony Expagnole," by Lolo. Then for a time he became a cardonnist on the Los Angeles "Times." His cardoons are still in great demond and he has running controcts with two famous syndi-cotes. He possesses fifteen thousand original sketches. This occounts, in a measure, for the ortistic color he has added to the fonciful, silk-ruffled costumes, and the poraphernalia at his

Mr. Cugot then began to realize the far-reoching passibilities of the ingratiating music of Latin America and decided to devate his life to its popular exposition. Accordingly, he formed an orchestra which has been widely featured in leading hotels, notably the Woldarf-Astoria in New York City, where it has played for twelve years. This, with extensive and successful tours in theaters, concerts at Cornegie Hall, appearances in the movies, and an notional radio broadcasts (the Camel Carovon program), has made him one of the best-known conductors in the high-class popular field. His comments upon Latin-American music are very enlightening.-EDITOR'S NOTE.

"HE INFECTIOUS and ingratiating character of the music of the Latin-American countries has literally captured the world. It has called attention, on one hand, to the fact that long before we had a British, Teutonic, French, Scandinavian, Italian, and Russian culture in the United States and Canada, which we are only too inclined to think was the beginning of all things musical on this side of the Atlantic, the Spanish Conquistadores and missionaries had planted the seeds of the art which has become so strongly rooted south of the Rio Grande that it deserves equal recognition as a cultural achievement.

"These activities have followed two natural linesthe first being the development of an extensive literature of folk melodies in the various South American countries; and the second being the creation of numerous schools of musical composition, in which composers with more advanced technics, indicating the influence of European training, have produced works which have commanded the international attention of musical artists. These include such composers as Carlos Chavez of Mexico, Hector Villa-Lobos of Brazil, and many, many other men of great gifts and finely developed skill. Those who are not familiar with music in Latin-American countries often make the mistake of thinking that it is more or less restricted to folk music and grand opera. They do not realize that great singers and great performers and great orchestras receive overwhelming receptions in Latin America and also are given fees in the leading metropolitan centers, which are often the highest some of them ever receive.

An Art Unique

"Personally, my interest has been in presenting music developed from the intriguing folksong types which may be definitely described as intoxicating. This music is influenced by Iberian, Negroid, Indian, and other native factors in a way that has created a kind of art wholly unique. In its very raw and crude state some of it approaches the frenzy of the Negro Voodoo dancers, as well as the war dances of the American Indians.

"Perhaps you never have seen or heard such a group of highly emotionalized singers and dancers in a South American country. The music sometimes seems to be the result of almost uncontrollable nervous spasms of a riotous type. Again, it may be very sensuous, very insinuating, and very dreamy. Naturally, rhythm is paramount, and these are rhythms that can only be understood and reproduced after years of contact with natives. In many such groups the singers accompany

IUNE, 1944

Music in the South American Way

From a Conference with

Xavier Cugat

Widely Acclaimed Leader of Latin-American Music

SECURED EXPRESSLY FOR THE ETUDE BY WYTHE WOOD

Some of the Reasons Why This Wholly Unique Musician Earns \$500,000 a Year



XAVIER CUGAT

themselves with percussion instruments only, so that the background is merely that of beating out the rhythm upon almost anything that comes to hand; even tin pans and improvised drums. Many of the percussion instruments in my orchestra have been evolved from such primitive origins. Of course, as time has gone on, melodic and harmonic refinements have come in, but somehow these do not ring true if there is not an incessant background of the primitive in-

"Just as the castanets of Andalusia seem to be a natural part of the Sequidilla of Seville, so the rhythmic instruments of Latin America form an integral background for Latin-American music. I think that there is no music in the world that compares with Latin-American music for combining the elemental impulses of man with that higher development of an art. Russian music, Hungarian-Gypsy music, and some Spanish-Gypsy music are quite near the primitive, but do not touch Latin-American music in this respect.

"The percussion instruments used in my orchestra include the usual types played by the beruffled musicians found in most rumba bands beneath the Rio Grande. They include claves, which are two hardwood sticks, usually made of rosewood or ebony. One of the sticks is held in each hand of the performer. Although one might think that these are easy to play,

they really require the services of an expert. The tips of the fingers grip the claves tightly and the palms of the hands are made hollow or curved, so that they form a kind of human resonance chamber. This enables the player, when the sticks strike together, to produce a sharp, acute, clicking sound which establishes the basic rhythm of the rumba and other Latin-American dances.

Various Instruments

"Next come the maracas. These are made of gourds, found in tropical countries. They first are thoroughly dried and filled with coarse sand, pebbles, dried beans, and sometimes lead shot. They look for all the world like oversized baby rattles. The musician holds one in each hand and shakes them in rhythm with the dance movements. A steady down-beat is used with the left hand, while the right hand is used for the up-beat or the counter-beat. For a dreamy or "beguine" number, the player uses maracas filled with sand, which gives a subdued, swishing sound; whereas, for the more

boisterous rumba, the maracas are filled with pebbles. "The bongo consists of two small drums fastened



CARMEN MIRANDA, "THE BRAZILIAN BOMBSHELL," IN ONE OF HER FAVORITE ROLES

Music and Culture

together and held firmly between the player's knees. One drum is larger and taller than the other-a kind of tenor drum. The bongo, which by the way is now turned out by North American manufacturers, is made with only the top head. It is one of the most difficult of all rhythmic instruments to play. The player uses the fingers and the palm of the hand and no drumstick. There are dozens of rhythm patterns which the player must know, but above all he must have a very sensitive nervous system and an intense musical keen-

"The timbales are a pair of flatter drums with both a bottom and a top. They are fastened to a standard and the player either stands or sits while playing them. They are pitched lower in the scale and have a deeper and far richer tone than the bongo.

"The guido (pronounce it 'wee-dough') is a long, squash-shaped gourd with notches cut in its outer

edge for about six or eight inches. The player employs a thin piece of metal or wood to scrape over these saw-toothed notches. This produces a soft, shuffling sound and is used in the slower or more melodious

"The quijada is really nothing more than the jawbone of an ass. What native musician, longing for rhythmic sounds, first came across the skeleton of a donkey and found that the dried jawbone, with its loose teeth, made a very distinctive kind of rattle, no one knows. However, it does produce a result which seemingly cannot be secured in any other way. It gives off a rattling sound and is used to accentuate the down-beat. The players laughingly insist that the jawbone of a female ass produces a louder tone.

"The sencerro is nothing more than a large cowbell and possibly owes its origin to the gauchos, or South American cowboys. Formerly it was made of wood, which produced very beautiful sonorous tones. Now metal bells are used.

(This will be followed by a second part in the next



Music Launches the "Henry Grady"

▼ HEN the Liberty Ship, "Henry Grady" (named HEN the Liberty Ship, "Henry Grady" (named after one of the greatest editors and orators of the South) slipped down the ways at Brinsof the South) slipped down the ways at Brunswick, Georgia, an unusual orchestra of workers from the huge shipyards of the J. A. Jones Construction Company, Inc., played for the occasion, Christos Vrionides, Greek-born Juilliard graduate, held the baton of the orchestra he organized. All of the players are employed at the plant and almost all are over the draft age. The following will give some idea of their proficiency

Leonardo Consoli—five years oboist with the Metro- William Storzack—many years violist with leading politan Opera Orchestra

John Klaubauf-five years violinist with the Vienna Philharmonic

Romulo Ribera-Spanish-born violin virtuoso B. A. Kalhoff-for five years violoncellist with the

New York Philharmonic-Symphony Orchestra John Orosky-seven years flutist with Sousa's Band

John Kouba-many years double-bass player with New York Philharmonic-Symphony Orchestra under Beecham, Stokowski, and Toscanini

Leo Trigger-many years trumpet player with Victor Herbert's Orchestra

Benjamin Sacks-many years tympani player with leading American orchestras Louis Newmark-many years violinist with foremost

orchestras

orchestras These are a few of the members of this extraordinary shipyard orchestra, which has been giving regular "Pop" concerts to inspire their fellow workers who are fabricating ships to bring victory to the Allies, Divide and Conquer

One of the Oldest Tricks of Military Strategists Is to Divide the Enemy and Conquer Him Piecement

by Arthur L. Clark

E MASTER an intricate passage in a new piece of music by reducing the difficulties to their simplest terms. We clarify the rhythmic problems by subdividing, and overcome technical stumbling blocks by working on the simple, component parts which combine to produce that particular difficulty. As each tiny portion is conquered, the remainder becomes easier. Eventually, we perform the passage successfully, although at first the whole appeared to be utterly beyond our powers of assimilation.

The principle is interesting because it is so universally applicable. No worth-while technological or social development was ever conceived in its entirety. But most of us indulge in the nerve-wracking habit of trying to solve all at once, problems like the future of symphonic music, or our personal status after the war.

Complexity is frightening, and persistent contemplation of an apparently insoluble problem, with all its ramifications, is a sure path to anything but success. That is why we break down one big musical problem into many little problems with which we are able to cope. When next you dissect an ornery bit of passage work, remember that you are applying a principle fundamental to successful living, and indeed to life itself

Counting Can Be Fun! by Adeline Curry

TOP being a music teacher for a minute and put yourself in the pupil's place. The child learns that a quarter note gets one count, a half note, two, and whole, four, if the meter is four-four. But change the meter to six-eight, and you have another matter entirely. As Bobbie exclaimed last week when he had a new piece in six-eight rhythm, "For Pete's sake, just when I get four-four meter straight, you switch things on me!" . . . Then go luto dotted notes, and you are headed for real trouble.

I made a set of cards on which were short, rhythmic natterns such as the following:

3 .777.1

8 771

1111

THE ETUDE

Any number of pupils may play. The cards are placed face down on a table. Each pupil draws a card, shows it to the group, then tells how many counts the card gets. He gets one try only; a missed card is slipped back into the pile. Difficult cards are marked with an X and count two points instead of one. The children are delighted when they get hard ones! When all cards have been drawn, the players count their cards, the one having the highest number of points being the

Another game is called RATIONING. (Shades of O. P. A.!) I cut pictures of food products, canned goods, cereals, and so forth, and pasted them on cards. Under each picture is a pattern of notes similar to those found on the cards in the game above. Those are the "points" required for the various items. The children come to the grocery store where I serve as clerk, and give me "money" (quarter notes, halves, sixteenths, drawn on slips of paper) for the articles which they wish to buy. They must give me the exact amount. One five-year-old picked up a jar of pickles. calmly studied the pattern

and handed me two half notes! She had played so many games that the patterns were perfectly familiar. Remember-modern pedagogy teaches that a thing learned willingly usually sticks. And it certainly makes life much more pleasant!

"Ear Scenery"

The Theory and Practice of Sound Effects

by Rose Heylbut

"setting" consisted of placards that announced the locale of the action, the theater has steadily advanced toward greater visual realism. The well-produced play of today gives the audience not merely action and dialogue, but the complete atmosphere in which the personages find themselves.

We enter a world of kings, or of pirates, or of jungle folk, merely by raising our eyes to a set stage. The "movies" have carried visual realism far beyond anything the stage is capable of doing, establishing links of background, setting, and mood that reach into the past and look ahead to the future. When radio became the national pastime, however, visual realism was worse off than in the days of Shakespeare's placards—

it was nonexistent. Something had to be done to allow audiences to continue receiving the complete perceptions to which they were accustomed, and that something was found in sound effects.

According to Mr. Fred G. Knopfke, Head of Sound Effects for the NBC, the business of sound effects is a great deal more than producing appropriate noises. The noises are merely the result of painstaking scientific research into the reproduction of mood.

"Suppose a scene is to be played in the maternity ward of a hospital," Mr. Knopfke begins; "how are you to place this in the listener's mind without telling him in so many words? In a story, the scene would be described; in a play or a movie, it would be plainly shown. How about radio? First a study must be made of the most usual and revealing sounds commonly associated with such a locale; then those sounds must be duplicated. In the end, we might hit upon the sound of the expectant father's nervously drumming fingers, of his walking up and down the corridor, and finally the sound of a new-born infant's first cry. Naturally, many other

sounds are to be found in the actual scene itself; it is our business to reproduce not only real sounds but convincing and believable sounds

How Sounds Tell Facts

"Thus, it might happen that a sound that would genuinely arise in a given scene or situation might be unfamiliar to the majority of listeners; or might fail in its own right as sound, to arouse a sufficiently strong association of recognition. The whirr of a motor, for example, is certainly present when we ride in a busbut the whirr of a motor alone is bound up with too many other associations (lathes, tool-rooms, factories, and the like) to allow it to paint a strong picture of a bus. It would have to be coupled with other bus noises which, in turn, would have to be searched out and studied."

According to Mr. Knopfke, it is simpler to define time and setting through sound. The crow of a rooster followed by the chime of five on a church bell tells

INCE THE STAGE of Shakespeare's day, when the audience that it is dawn of a new day. The tramp of feet, to the accompaniment of fife and drum, sets the stage for a military parade. Both of these tell facts, uncolored by mood or atmosphere; you still do not know whether the dawning day marks a declaration of war or the signing of a peace treaty; whether the parade carries men to battle or out of it. The establishing of this atmosphere constitutes the fixing of mood, which is the most complicated problem that sound-effects technicians have to solve.

Surprisingly enough, music, as such, plays but a limited part in sound effects. Radio regulations establish music as music; that is to say, if it is scored (rather than written into a script) it must be performed by a musician, and is thus lifted out of the



REAL EFFECTS ON RECORDS Many sounds cannot be duplicated and then the studio relies upon the expert introduction of these as reflected on records

THIS IS WHAT YOU HEAR Sound effect experts with various devices for imitating storms, marching men, battles, and "what have you."

sound effect and is made by a member of the sound-

effects department who reads his bell-chiming direc-

tions from a typed script. If, however, the script calls

for playing a tune on a doorbell-such as Here Comes

the Bride, for instance, in celebrating a wedding-the

domain of sound effects. Sometimes interesting niceties arise as to which is which. A chime on a doorbell is a

tuneful succession of chimes constitutes music, which must be played from score by a musician! During one of Toscanini's concerts, the large thunder-drum was required. There was discussion as to whether its drum characteristics made it a musical instrument, or whether its thunder qualities listed it as a sound-effect machine. In the end, the pro-music champions won out, and, when the moment came, a drummer touched the thunder-drum.

But in another of Toscanini's concerts, the soundeffects department shared the honors. In the all-Verdi concert, the Maestro presented the Quartet from "Rigoletto" which, in the opera itself, is sung by personages on either side of a tavern door. On the stage, the door opens and creaks. Maestro Toscanini, wishing to give his radio audience the greatest possible tonal accuracy, demanded that the operatic door be put on the program-in this case, to duplicate the absent scenery. Thus, a door was requisitioned (from the NBC sound-effects department's stock of large doors, small doors, house doors, room doors, screen doors, jail doors, old doors, new doors, creaking doors, squeaking doors, and just plain doors), and a sound-effects man was sent to Studio 8-H to creak, according to the baton cues of Toscanini.

Musical Instruments for Sound Effects

When music is treated as a separate department which does not often mix with sound effects, musical instruments are called upon to produce certain impressions. The piano, for instance, is wonderfully helpful in making spooky sounds. If a piano lid is opened, several keys depressed, and a voice speaks into the piano box and over the sounding board, odd echoes and ghostly voices

seem to float out. Normally, this is done as a Hallowe'en trick-but the sound-effects department makes fine use of it in ghost-story scripts, dream sequences, conversations in "Shangri-la-like" locales that do not exist, and other spooky scenes.

Under-water sounds are rendered more lifelike by the use of a kettle-drum. The drum is upended, the actor speaks against the right side of the drum-head, and the microphone picks up his words from the left side. This allows the microphone to pick up, in addition, reverberations that have passed through the inverted drum and that impart the sound of rolling water. But, except for such uses of musical instruments, music itself must be kept away from sound effects.

"And yet," Mr. Knopfke observes, "the musician's keenness of ear, his sense of timing and dramatic values, and his attention to detail, form about the best basic preparation for work in sound effects. Actually, there is no formal training for it. A knowledge of the physics of sound is valuable, (Continued on Page 366)

Rolled Chords

by Irving D. Bartley

HE PROBLEM of how to roll chords to produce the most musical effect is one that requires deft handling and great discretion on the part of the performer. There are certain chords that are rolled from the bottom up to the highest member, and others in which both hands start with the lowest member simultaneously. Likewise, there are rolled chords that, when played gently, produce a delicate, harp-like effect; and also chords that, because of the undue stretch demanded from the hand, are obviously designed for rolling. Then there are those chords that need to be fairly wrenched.

Let us consider the chord that is rolled to produce what might be called a sentimental style. The first illustration (Ex. 1) is an example of the "broken roll," since the wavy line is not continuous from staff to staff. In the broken roll, the lowest tone in each hand is started at the same time.



At A, in order that the chord may be rolled smoothly counting evenly and rapidly for every note as it is played may assist in producing the effect desired. At B, however, since there is an uneven number of notes in each hand, it will be impractical to try to count as each member is played. The most satisfactory result will be produced if the tones of each chord are rolled in such a way that the top note in each hand is struck at the same instant. As soon as this timespacing has been mastered, the pedal may be used.

Although the dolce marking (implying that the chords are to be played gently) is found in the above illustration, the best interpretation would demand that a slight stress on the highest note of each right-hand chord be given. The arms should float after each chord is struck, and the harp-like effect thus be evident. If the right hand is rolled outward, the melody will then tend to have just the proper stress. In playing chords of this sort, relaxation of the entire arm must take

Ex. 2 (Amaryllis by Ghys) is another illustration of the broken roll, but instead of copying it from the original, the grace notes will serve to show how the rolled chords should be executed.



In the above example, the purpose of the rolled chords may be assumed to be that of producing sentiment, coupled with a certain piquancy. Therefore, the stress on the principal note (melody note) will be all the more necessary.

At points marked (a), all the members within the reach of the hand might better be "accumulated" (held down), as a somewhat more satisfactory effect is thus secured. This "feeling" of the keys is a good habit to form and comes in good stead, especially if the

pedal should fail to be manipulated so as to include all the notes of the chord. The matter of just when to strike the bass notes at (b) in relation to the right hand, should be left to the discretion of the pianist. These notes could conceivably come with the melody note of each rolled chord. If it is easier for a student to strike the left hand (unrolled) chords as at (b) on the accented note, the teacher should by all means

Chords tend to lose their vitality when rolled too slowly. It may therefore be stated that, in general, a chord should not be rolled slowly unless it is the last chord of a composition, in which case the writing out of the individual notes, instead of the indication of the rolled sign, will doubtless be used, as in the last chords of An den Frühling (Grieg) or Nocturne in G minor, Op. 37, No. 1 (Chopin).

Rolled chords frequently cover more than the natural span of the hand, as illustrated in Ex. 3 (first two chords). Here it is highly important that the lowest



note (in these cases the root of the chord) be present in the damper pedal; otherwise an incomplete harmonic effect will result. In the above illustration of the continuous, unbroken roll, evenness of spacing between notes of each chord can often be secured by counting rapidly (in this case 1, 2, 3, 4, 5, 6, 7) as each note is

A short roll consisting of only two notes is perhaps the most difficult to execute artistically. The opening measure of Ich Liebe Dich (Grieg) falls into this



At (a) it will be found highly advisable to "accumulate" the two notes in each hand (of course simultaneously striking the G in the bass clef with the B in the treble), playing the chord gently and rather deliber-



"FORWARD MARCH WITH MUSIC"

ately; striking the melody-note E with slightly less force than the preceding A, and being careful not to produce a false accent on the melody note of the rolled chord.

When the top note of a chord deserves a strong stress, this note assumes more importance and is consequently strengthened if it is thought of as occurring on the accent. If the reader will refer to Liszt's Liebestraum (Measures 9 to 12), the most forceful rendition of this passage would be as indicated in Ex. 5, in which the use of grace notes may serve to clarify the idea.

When there is evidence that a rolled chord should produce a pizzicato effect, as in the final two chords of Valse-Bluette by Drigo, a completely relaxed arm, with rotation of both hands to the right, together with a mere touch of the damper pedal, cannot fail to produce the orchestral effect desired, A chord of this type must be rolled swiftly to provide the proper piquancy.



.The trio section of Chopin's Nocturne in C minor has a variety of rolled chords. At points marked (a) in Example 7, the right-hand chord should be struck simultaneously with the highest note in the left hand, always being on the lookout for catching the lowest member of the chord in the damper pedal. Notes trailing after the beat often sound inappropriate and ludicrous. Be the chord a broken or unbroken chord, the melody note should be brought out at all times.



Furthermore, in playing accompaniments containing rolled chords, it is often a help to the soloist if the accompanist makes a practice of rolling the chord so that the top note occurs directly on the accent. Thus, the rhythm tends to be kept steady beween soloist and

A rolled chord is not necessarily used for a con amore effect. In Country Gardens by Grainger, there is a passage in which the left hand has rolled chords which are to be "violently wrenched," as the composer expresses it, undoubtedly so that the top note of each of these chords clicks with the right-hand unrolled

Another example of the "wrenched" effect is found in the first movement of Tchaikovsky's "Concerto in B-flat minor" in a series of diminished seventh chords in the early cadenza-like passage:



It would seem that Liszt, Grieg, and Brahms, as well as most modern composers, have not often written for the pianist whose reach is limited. Consequently many of the chords present in the works of these composers, although not marked as rolled chords, must of necessity be rolled because of the difficult demands made.



Although, ideally, Ex. 9 should sound as indicated. most of its climactic quality could be preserved if it were played in (Continued on Page 366)





instance, the fore-phrase of only two measures contains six or even seven motives, or smaller phrases, And it is to the treatment of these important groups that the word "phrasing" commonly applies.

The most common of these small phrases is the legato form, and that is why the legato style is so necessary to the pianist. Let us think first, then, of the small phrase as a group of notes joined together by legato, and separated from all other groups by silence. It is like an island in a sea of silence, And the silence, or the separation of the group from its neighboring groups, is the first point to observe in learning to phrase. The distances between the islands of soundthe silences-are often small, sometimes as short as the shortest breath. (In the case of a long pedal, where the sound is not broken by silence, the effect of the phrase-limit must be given by the quality of attack and release.)

In all the following examples, the slur is used to show the beginning and end of the phrase, unless the contrary is stated. Silences must occur at each end of the slur. The time required for these silences must be taken from the last note under the slur. Shorten the last note!

It is obvious that the smallest phrase or motive must consist of two notes. The study of the two-note and three-note phrase leads to the understanding of the longer groups.

If the first step in musical treatment of a composition is to recognize the limits of each phrase or motive,

Let Phrasing Solve Your Difficulties

Musician or Woodpecker? Which Are You?

by Florence Leonard

HE WOODPECKER'S EFFECTS are not without some of the qualities of musicianship. His strong point, of course, is rhythm. He is a drummer par excellence, but he is no colorist. He has only one style of tone-making. If his tones differ in quality it is because of a difference in the substance on which he hammers. The copper ball which caps the peak of a roof ornament often seems to delight his ear with its brilliant tone, while the muffled resounding of a hollow tree trunk is more likely to offer food for his

As far as his "touch" is concerned, all he can do is to hammer harder or less hard. He is at once and always a staccato performer; therefore, his musicianship is

Musicians Require Legato

The artist at the piano knows that his first care must be to create a legato. And the teacher of piano knows that his pupils must learn first of all to play legato. When this is acquired, staccato is easy enough to obtain. But why is legato so important? Why isn't the woodpecker's method good enough? Why not just strike one note after another until you come to a

The adult beginner hears the answer to this question, though she cannot explain it, when she says of some passage: "It sounds different when you play it; mine just doesn't sound like anything." The parents of young pupils hear it when they say: "Your pupils have a touch that 'flows' somehow." You yourself are tinglingly aware of the importance of legato in musical effect when you hear a great artist-and it must be a great one-set forth, as an example, the strangely syncopated phrasings which flow with such sharp conflict and such intense emotion in the seventh Variation, Book I, and the fifth, ninth, and tenth Variations, Book II, of the Brahms-Paganini "Variations." For musicianship depends on the treatment of the phrase, and the effect of the phrase depends on legato, as one of its chief elements.

The word "phrase" can be used with two different applications in music, but in both cases it means the grouping of notes together "to make sense"-as we say of the spoken language. A sentence, in music, is made of two phrases: a fore-phrase and an after-phrase. And the simplest musical sentence must have these two parts. We cannot say in music: "Thou hearest the immortal chants of old," and stop there. That would be incomplete. A full, well-balanced statement either spoken or expressed musically would be:

"Fair daffodils, we weep to see you haste away so soon: (fore-phrase)

As yet the early-rising sun has not attained his noon," (after-phrase)

Music does not admit of unanswered questions, (Or at least it does not contain them in form, though it may, since the time of Richard Strauss, conclude a sentence with a questioning chord.) Music requires the balancing of one group or phrase by another group. If the fore-phrase is a question, the after-phrase must contain the answer. Many persons think that a forephrase which ends on the dominant chord asks a question, and such a phrase is always balanced by one which ends on the tonic chord, Fore-phrase and afterphrase, then, refer to the grouping of measures to form a sentence.

Thus we come to understand the meaning of the word "phrase" in its larger application. But the other meaning, as applied to shorter groups, provides important material for study and it is often neglected. In most cases, the large phrase is made up of several smaller groups of notes. These smaller groups are called phrases, also; or, to make the distinction clearer, they are called motives. In the Haydn "Sonata," for

the second step is to find its emphases. For, whether it is a short or long composition, it does not come to life until we know where to place the emphases, to make the "high lights." In the following examples, 1a and 1b are diminuendo phrases, sighing phrases. They begin on a strong beat and end on a weaker one. This sighing motive is one which Bach used many times to express grief. It was such a favorite phrasing with the Mannheim School-who used it, however, with varied meanings-that it came to be known as the "Mannheim sigh." It is found in all the composers from Mozart, Chopin, and Liszt to Ravel and Debussy, and



it is so full of expression that it should never be neglected. The intensity of contrast between the two notes must be varied to suit the feeling of the composition in which it occurs.

Ex. 1 must obviously have its emphasis on the second note, since that note falls on the stronger beat of the measure. This motive, also, is susceptible of many shades of meaning. Three-note phrases (and all longer phrases) derive their high (Continued on Page 362)

IUNE. 1944

Radio Music at a Time of World Crisis

by Alfred Lindsay Morgan

HERE IS A MISTAKEN IMPRESSION among radio listeners that the air channels are dominated by war news and propaganda. Naturally, in times of national emergency, these impressions prevail, for the news is often too vital to avoid and propaganda is an essential instrument of warfare both on the home front and abroad. How formidable a weapon radio has been during this war will not be known until after the peace has long been settled. Future wars may make greater and more far-reaching use of radio, for the old saying that the pen is mightier than the sword has been proved on more than one occasion. Perhaps with judicious use of radio in the years to come, future wars can be avoided. The miracle of radio does not cease with its aural phenomena, for it is only here that the power of the miracle begins, Aladdin rubbed his lamp to materialize the genii, but nothing was accomplished until he directed the genii, and so with radio. What man has to say by way of this earth-embracing medium may very well control the destinies of all mankind tomorrow. It is no sentimental observation that man's promulgation of music may help to better relations of different countries and maintain that peace on earth, good will to men, that is widely hoped for. The power of music is far reaching, and the radio companies are fully aware of this fact.

When you hear someone say radio is dominated by war news and propaganda, you can offer a few statistical facts, Out of the year's total (1943) of 9,329 hours of the Columbia Broadcasting System network time, 3.514 hours were given over to the broadcasting of music, 2,472 hours were given over to the programming of drama-the news, very much under discussion these days, totalled only 1,454 hours of time. Programs featuring variety and comedy totalled only 879 hours, and sports only 97 hours. To be sure, the programs of light music dominate all others, but this is understandable. Yet, if half of the music broadcasts were given over to light music, we find that only approximately one-sixth of the time was given over to dance music, and classical music totalled well over a third of the broadcast-

The surprise element dominates in radio today, for although some long-range plans for radio programs are still in order, the majority, on the other hand, cannot be publicized as far ahead as in normal times.

The summer season of radio broadcasting for 1944 is at hand; during May a number of standard programs of the winter season have been displaced and this month will find more of these features dropped from the airways. Predictions for coming events cannot be made, but this we know-the summer season of 1944 will be rich in the broadcasting of good music. One of the symphony programs for the summer, which promises to be of unusual interest, is the Sunday evening broadcasts of the Mexican Symphony Orchestra (9 to 10 P. M., EWT). This orchestra was engaged by Mutual to replace the concerts of the Cleveland Symphony Orchestra, heard through the winter months at the same time. The concerts of the Mexican Symphony will be conducted by Carlos Chavez, founder and organizer of the sixteen-year-old orchestra. Guest conductors will also be featured during the series. In the past, such noted leaders as Sir Thomas Beecham, Leopold Stokowski, Eugene Goossens, and José Iturbi have conducted the Mexican Symphony Orchestra. Chavez, the regular conductor, is well known to United States concert goers; he has appeared as guest conductor with many of the major American symphony orchestras. His work as a composer is equally well known, Arrangements for



CARLOS CHAVEZ Founder and Conductor of the Mexican Symphony Orchestra

the special summer series of this organization were made in cooperation with Station XEOY. Radio Mil. Mutual's Mexican affiliate. The concerts will originate from Mexico City.

Looking back over some of the events of the past few months, it strikes us that Easter Sunday brought us some unusual broadcasts which will be remembered by many for years to come. Over the Columbia network we heard a Solemn High Mass from Keesler Field. Mississippi (7 to 7:30 A. M., EWT). The fifty-voice soldier choir of Keesler Field was most impressive in supplying the music and liturgical responses to the

Then there was the special Sunrise Service from Camp Robert Smalls, Illinois (8:15 to 8:30 A.M., EWT), an all-Negro event, since this camp is the training school for Negro officers and seamen at the U. S. Naval Training Station on the Great Lakes. A large choir sang spirituals, as only Negroes can sing them. These Negro hymns were heard against a background of an original narrative poem which expressed the spirit of Easter and the brotherhood of man. No one who heard the choir singing that touching spiritual, Were You

There?, could forget this Easter morning broadcast. The Easter Sunrise Services from Hyde Park in London, heard from 9:15 to 9:30 A.M., EWT over Mutual, was also an impressive event which illustrated the cooperation between two Allies. Three Chaplains of the U. S. Army assisted the Right Rev. Geoffrey Fisher, Bishop of London, and an American Army Band played the processional and national hymns.

There were many other similar programs which un-

RADIO

was unable to tune-in on all. Mutual broadcast a special Easter Sunrise Service from Camp Endicott, Davis. ville Rhode Island (7 to 8 A.M., EWT), part of which it was our privilege to hear. Seven thousand Scabers participated in that service. The music was supplied by the hundred-piece band, the two hundred-voice choir, and the thirty-five-piece concert orchestra of the camp. All this array of talent surely demonstrated how much music means to those in service. Among the musicians participating were many who had only recently returned from active service on fronts all over the world. Events like this should be seen as well as heard. which brings us to the subject of television, which has been under discussion in radio studios from coast to coast of late The London papers have predicted that a scheme for

doubtedly were equally as impressive but this writer

television covering eighty-five per cent of Britain's homes will be in operation nine months after the termination of the war. Although the range of television will be limited to approximately thirty-five miles the people of the British Isles will be able to visualize as well as hear with the advent of the proposed opening of about thirteen other television dations besides the B.B.C. main station. Niles Transmel president of the National Broadcasting Company, products similar developments after the war in this count: He says, in part -"A deep and firm foundation for the ultimate television achievement has aiready beel laid. Even though only the outlines of the structure a vet appear above the surface, post-war television har been given a solid base to build on." The necessity for competing networks owning and operating outle | strategic cities, he regards as vital, for "Without such key origination points, the present network system in the United States could not have evolved successfully on a sound economic basis . . . The economic basis for television broadcasting on a national scale need eventually depend upon the interconnection of stations." There must be no lagging in the establishment of this great new service of sound and sight, he further states, after the war; what England plans is what every broadcasting concern in the United State hopes to realize when the time permits.

To return to our democratic observance of Easter, where else in the world of today could a performance of Bach's deeply impressive "St. Matthew Passion" have been heard in performance as it was on Easter Sunday this year? The exiled Brune Waiter, who conducted this music, could not have performed this work in the Europe of today. Nor would be have been honored as he was in the broadcast of March 19, when he celebrated the fiftieth anniversary of his debut as a conductor by directing the New York Philharmonic-Symphony in a notable performance of Beethoven's "Ninth Symphony." These events proved the freedom of the air in America; these events offered powerful weapons against the tyranny voiced by our enemies. When events like these take place, one is reminded of the ephemerality of radio, and we inevitably wish for a more permanent form of such performances. Perhaps, someday in the not too distant future, radio will make it possible for listeners to acquire recordings of cherished broadcasts.

The New York Philharmonic-Symphony Orchestra announces the engagement of four noted musicians as guest conductors during the orchestra's regular subscription season of 1944-45, which begins next October, During the rest periods of Dr. Artur Rodzinzki, the regular conductor, the following musicians will lead the orchestra-Pierre Monteux, Igor Stravinsky,

George Szell, and Leonard Bernstein. For the summer season, the NBC Symphony Orchestra has been placed under the leadership of Dr. Frank Black, Many noted soloists will be heard in the concerts which Dr. Black has planned

Hugh Thompson, the (Continued on Page 372) THE ETUDE

ILLUSTRATED STORIES OF THE OPERAS

Four booklets lay on your reviewer's table, each one the story of an opera told in drawings. The drawings resemble the comic strips seen in newspapers, but are yery well done and appropriately edited. The demand for cartoons of this kind is almost incredible. "Captain Maryel" sells one million a month. It is estimated that thirty million copies of comics, representing approximately one-fifth of the total population of our country, are published each month in the U.S. and that each book is read by about eight different persons. Now a publisher has adapted the principle to grand opera. That adults, as well as children "go for" such material is one of the reasons why the cartoonists nave fabulous incomes. At Christmas your reviewer presented a story of the life of Christ, done in this fashion, to a child who amazed his Sunday School teacher with an astonishing array of facts that could not have been acquired in months of ordinary reading. As an introduction to opera, these paperbound booklets (octavo size) should prove practical and interesting.

"Illustrated Stories of the Operas" ("Aida"-"Carmen"-"Faust"-"Rigoletto") Pages: 16 pages each Price: 25 cents per volume Publishers: Baily Publishing Company

TCHAIROVSKY

A new, finely documented, and very comprehensive story of Tchaikovsky's life is Herbert Weinstock's biography of the Russian master. Nearly four hundred pages in length (format 9 inches by 6), it covers a great deal of ground not hitherto surveyed in any work in English. The author, with the cooperation of the Soviet Government, has gone back to original sources and secured much highly interesting and etriking material

Tchaikovsky's peculiar emotional nature, his love affairs, his methods in musical composition, his un-



TCHAIROUSKY IN 1863

usual business ideas, his introspective personality, are shown in stronger relief than ever before to our knowledge. For instance, there is an incredible account of how Nikolai Rubinstein (brother of Anton) all but repudiated one of the famous Tchaikovsky concertos. This is a "key" book for the well-organized musical library. It is finely illustrated.

"Tchaikovsky" By Herbert Weinstock Pages: 386 Price: \$5.00 Publisher: Alfred A. Knopf

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

MUSIC THEORY MADE OBJECTIVE

A very simple and visually understandable book upon the elements of musical theory is "Fundamentals of Music Theory," by Rohner and Howerton. The little work has many fresh, common-sense angles of approach which teachers will appreciate. One significant thing is the introduction of the viola clef in an elementary book of this type, and this is to be approved because the increase in the interest in orchestral music makes this very desirable. There is plenty of space in the book for working out theory examples. The book also includes valuable blank-sheets for special tests.

"Fundamentals of Music Theory" By Traugott Rohner and George Howerton Pages: 48 Price: 50¢ Publisher: Gamble Hinged Music Co.

From the Congo to the Metropolitan

Trumpets shriek and trombones blare, clarinets and saxophones moan, drums rumble, and cymbals clash. The march of Jazz jitters on in the same fantastic rhythms that set the world a-dancing at the beginning of the century and that have kept it jumping up and down like a gutta-percha ball ever since. Terpsichore, intoxicated with tunes and taps stemming from the jungles of Africa, apparently landed in New Orleans, where original groups of players started out to fascinate the American public and then the world. The original clever Negro performers certainly never

thought that their café dance music would enter the symphony halls or bring about the publication of a notable library of books upon Negro music of this type. Clay Smith, old vaudeville and Chautauqua trouper,

who knew the map of the United States as an insurance salesman knows his actuarial tables, insisted that Jazz was born in the honky-tonks of western mining towns and that the word had a very vulgar connotation. However, in these days, the honor of fathering Jazz is never taken from its Negro creators. Gradually it became a specialty and a small army of musicians (white and black) have developed Jazz in extraordinary fashion. When Debussy wrote his Golliwog's Cake Walk, he opened the eyes of many musicians to the fascination of jazz rhythms and took the snooty curse from the plebeian Jazz. The result has been that many have gone to the nether extreme, and our ears are calloused with sounds which are a cross between a dog fight and a boiler factory. That, however, does not dispute the fact that much exhilarating and joyous mu-

BOOKS

sic has come from jazz. Broadway musicians, trained in the advanced technique of the orchestra, have taken jazz themes, and with memories of Wagner, Rimsky-Korsakoff, Albeniz, Debussy, et al, have dressed it up for the carnival of really very lovely things that come

to us "over the air." All this is a preamble to saying that we find in Robert Goffin's recent book, "Jazz," the most concise and illuminating discussion of the subject your reviewer has yet seen. The writer, until the war, was a famous Belgian criminal lawyer, an authority on "rats and eels," the author of prose and poetry, and feels that jazz is the "music of democracy." It is a very entertaining and well-documented book, which is far more than your reviewer would care to say about many other attempts to dissect the subject. Goffin knows his iazz!

"Jazz" By Robert Goffin Pages: 254 Price: \$2.50 Publishers: Doubleday, Doran & Co., Inc.

It's a Touchdown

Music has a way of getting into everything, and everything gets into music. Modern football games in these days are placed in a spectacular setting in which the college bands "put on a show" that is the glory of youth and the pride of fathers and mothers. A series of "Six Football Programs, presenting six complete shows for football, baseball or any other outdoor function, with two optional fanfares, a formal opening, a formal closing," has just appeared and we are sure that thousands of youngsters, from nine to ninety, will enjoy this hugely.

The book is very clear, practical, and packed with fine suggestions which will add color upon color and lively action to college life. The useful work provides a necessary healthy outlet for youthful enthusiasms, without too much stupid regimentation. There are explanatory charts galore.

"Six Football Programs' By Jack Savage and Paul Painter Pages: 53 Publisher: Gamble Hinged Music Company

. . . . "With every child given a chance to read and write the tone language, musical illiteracy will disappear, and the world of musical literature will become an open book to a greatly widened circle. With every child listening daily to the gems of good music, preference for the beautiful in music will follow as dawn follows -Dr. Hollis Dann

Finger Conditioners

Can you suggest any special exercises suitable for getting our fingers into playing condition after protracted absence from th piano? There must be many people like myself who have been unable to do any piano practice during the summer months, who find their muscles stiffened and unre-sponsive when they attempt the music that was played with ease last spring. I spent the summer on a beautiful island in the Gulf of Georgia in British Columbia, came back refreshed in mind, but with fingers stiffened from disuse.—A. M. S., Washington

Here are ten "finger conditioners" calculated to limber up even the stiffest digits! All should be practiced singlehanded first, then hands together in the slow-fast method recommended by this page, "Old-fashioned" pianists (bless 'em) may prefer to practice the exercises holding down the fingers not in use. Others may prefer to hold the unused (or used!) fingers high in the air; still others may want to work with close fingers. . . . No matter how you practice

> "High fingers, low fingers, Fast fingers, slow fingers,"

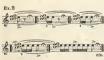
they are guaranteed to do the trick for you! All are, of course, to be practiced in rapid impulses of gradually increasing

Since the five finger position is used throughout:



finger numbers only are given after the first examples,

1. Single fingers in repeated-note impulses of 1, 2, 3, 4, 8, and 16. Practice each finger separately; depress other keys lightly or hold fingers silently at key-top position.



2. Trills in impulses of 1, 2, 4, 8, an

12 222 323 343 454

3. Three-finger groups: Note that the second column of figures is always the reverse of the first groupings.

1232 4323 2343 3454 5434

324

The Teacher's Round Table

Guy Maier

Noted Pianist

and Music Educator

Conducted by



Correspondents with this Depart ment are requested to limit Letter to One Hundred and Fifty Words

4. Three fingers in triplets

5. Three fingers starting on middle fin-

6. Three fingers in rotational groups

(a) Rotation toward fifth finger

(b) rotation toward thumb

7. Four-finger groups

Pive-finger groups

54321234

432123

543234

finger

342

2123

3234

4345

accenting final tone.

213

324

2221

2422

4543

234543

12345432

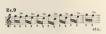
34543212

9. Five-finger groups starting on third

10. Five fingers in rotational groups.

(a) Rotation toward fifth finger. 121314151413 etc.

(b) Rotation toward thumb 545352515253 etc.



Boys Will Be Boys

I have an interesting challenge to meet-One of my boy students, ten years of age, has decided after two seasons of lessons to has decided after two seasons of lessons to terminate the drudgery of practice. This summer he visited relatives in Indiana, and met a vocal teacher who gave him a songbook and a few instructions on singing, as well as advice on developing his voice. While he was with this teacher he was not required to practice at home; so, when he got back to Minnesota and the piano, he decided piano and practice are just not in his future. I have tried to explain how much piano skill and knowledge would help him, and his parents have agreed to allow me to teach him to accompany himself. But does it seem wise to have him develop his voice on just a few memories?
Perhaps I shall have to take voice lessons!

Now for questions:

1. He has had for his piano instruction book, Mary Bacon Mason's "Boy Music" because of the good stunts and theory it contains. I bought him another book of pieces in the key of C, which was used for transposition. Besides this he has had popular war marches written in easy playing style by me. I also procured a song-sheet from the Cub Scouts of which he is a mem-ber, and together we wrote easy arrangements of the pieces. What now shall I get for material? He has not completed either book, and I can get plenty of interesting pieces with technical nuts to crack—but do you have definite pieces in mind? He needs wrist staccato, arpeggios, and I have to work with him for good tone production since he listens more to his voice than to the piano. He dislikes counting because he declares it muddles him. But I have in-

declares it muddles him. But I have in-sisted that he memorize the left hand and right hand separately to physicing and ingering, dynamics and counting to suit me 2. Shall I rewrite the acceptance of the which are grades III and IV to take the mind a songbook easy enough! I shought of getting Ada Richter's "Foster's Songle 3. Because this young hor feel; that is, 3. Because this young boy feels that his gang does not approve of his piano work,

I have taken the names of all the boys in town with the idea of starting a boys' class, or classes, according to age levels. Can you word a sheet to give to the teachers to be you ought to know the language of mas-

you ought to know the language of mac-culine appeal.

4. I have two other boys of bogse-words age with only one goil—lo dispense with means procured by hard work and play to their fellow teen-agers. I tried the Wagness "Adult Approach" and gave them Sharop Pease "Boogle-Woogle" books, and "when the beautiful and the state of the beautiful and the "wagness" and the state of the in the background. What more can I do for them?—I. S. B., Minnesota.

T have quoted so much of your splendid letter simply to show how presumptuous it would be for me to try to answer your questions. You are such an enterprising, vital, adept. and resourceful teacher that there is no point to my pretending that I can help you in your fine work with those boys . . So, right now, I confess my lnadequacy; but I cannot resist sharing the thrill of your letter with Round Tablers! The methods you are using to meet the boy problems are models for the rest of us to follow. If we had a few more hundred I S. B.'s, we'd find a huge army of boys on our hands all playing the plano eagerly and joy-

I'm afraid you'll just have to take singing lessons to keep up with that tenyear-old, (And, by the way, all plano teachers, including myselt, ought to be compelled to take vocal lessons. Boyhow we need voice placement!) By this time I'm sure you have found that the boy is not doing any harm to his voice; at any rate, don't worry on that score.

1. No, I have no definite pieces in mind beside those you suggest. You might try the boys on my own short Fossil Parade, which, with "variations" makes an endlessly profitable study in hand and finger independence, in rhythm and in various kinds of staccato. Here are a few variations I use in the left hand of the Fossil Parade: the original, slow, "boogie" bass:

can also be played in these and other

MI THE PARTY OF TH

By the time your boys combine the above with the right hand of the piece in fairly fast tempo, they will have tough but (Continued on Page 372)

HE WRITER'S piano students gave a recital last year which was called "The United Nations Piano Recital." It undoubtedly received a more enthusiastic response than any other program we have ever presented. It is our hope it may be of assistance to other teachers.

Synopsis: The number of characters may vary. A simple interior.

Costumes: American, Chinese, Russian, French

Length of program; one hour. Stage Setting: The United States flag is in the center

back and on each side are the flags of the United Nations. The piano is placed center front and the microphone is at one side with a world-globe light near it. Characters: A brilliant boy of ten dressed as Uncle Sam, who reads the script and announces each number; the bugler; a cub scout; the Rhythm Band of the Training School; a High School mixed vocal ensemble;

and piano students in costume. Costumes: Cub scout costumes, a sailor girl and boy costumes, one Chinese child, two Russian peasant girls, Betsy Ross, a French doll costume. Uncle Sam and Uncle Sam's own children (Americans) are dressed in white with red and blue accessories. The Rhythm Band makes an attractive picture in red and white capes and red caps.

PROGRAM

Time . The present.

Call to Assembly (Uncle Sam, the radio announcer, enters.)

Uncle Sam: (At each appearance Uncle Sam enters from the right and stands at the right side of the stage. He retires at the end of each announcement and sits in state at the right of the U. S. flag): Welcome, ladies and gentlemen, to our United Nations program! The President of the United States, Franklin Delano Roosevelt, has said: "Because music knows no barriers of language, because it recognizes no impediment to free intercommunication, because it speaks a universal tongue, music can make us all more vividly aware of that common dignity which is ours and which shall one day unite the nations of the world in one great brotherhood."

Uncle Sam: The opening number on our program this evening is a duet, God Bless America, by two American girls.

Piano Duet-God Bless America . . . Irving Berlin Uncle Sam: Our six-year-old soldier boy will play The Bugle March, by Sawyer.

Piano Solo-The Bugle March . . . Uncle Sam: We now introduce to you the Rhythm Band of the Training School representing Uncle Sam's children in the kindergarten and first grade. They will play: King

A United Nations Piano Recital

by Mary L. Chisholm

Miss Chisholm is an instructor at Western Teachers' College, Bowling Green, Kentucky, and a student of Dr. Guy Maier.—EDITOR'S NOTE.

Cotton March, Marine's Hymn, Caisson Song, and Stars and Stripes Forever. Rhythm Band-King Cotton March

Marine's Humn Caisson Sona Stars and Stripes Forever Uncle Sam: My country 'tis of thee Sweet land of liberty,

Of thee I sing. Land where my fathers died. Land of the pilgrims' pride, From every mountain side Let freedom ring!

Piano Solo-America Arranged by Adler Uncle Sam: China is the land of Madame Chiang Kai Shek, a recent visitor in the United States. . Eckstein Piano Solo-China Doll

Uncle Sam: Our sailor girl plays, Yo Ho for the Briny Sea, by Seuel-Holst Piano Solo-Yo Ho for the Briny Sea . . Seuel-Holst

Uncle Sam: We Americans all love a parade! Piano Solo-Americans on Parade . . . Hirschberg Uncle Sam: A bit of American history is portrayed by Betsy Ross and the making of Old Glory.

Piano Solo—Betsy Ross Minuet Rolfe Piano Solo-Old Glory King Uncle Sam: And the star-spangled banner Oh, long may it wave

O'er the land of the free And the home of the brave! Two American boys will play the National Anthem. Piano Duet-The Star-Spangled Banner Arranged by Wallis

(Uncle Sam stands at attention.) Uncle Sam: May the spirit of liberty always pre-

vail in the good old U.S.A.! Piano Solo-The Spirit of Liberty King Uncle Sam: The gaiety of France is illustrated in

The French Doll Dance. Ballet Dancer-The French Doll-(Here Uncle Sam lifts the lid of a decorative box and the French doll dances out.)

Uncle Sam: Baga Yaga is a witch in an old Russian Baga Yaga's on the road,

Ugly, warty as a toad Voice like thunder, loudly crashing, Eyes like lightning, wildly flashing May she smash her mortar-vessel May she lose her beating pestle, Break the broom that sweeps her track May she nevermore come back!

Piano Solo—Baga Yaga . . . Bennett-Bentley Uncle Sam: Our jaunty sailor boy pictures a sailor's dance at sea in Ship Ahoy by Lowen-

Piano Solo-Ship Ahoy Lowenstein Uncle Sam: Russia is the native land of Rachmaninoff, the famous pianist and composer who died recently. A Russian peasant girl plays The Cossacks by Rebe.

Piano Solo-The Cossacks . . . Uncle Sam: The following number depicts a storm at sea.

Piano Solo-Antarctic Seas Blake Uncle Sam: One of our American girls plays the Russian Dance by Engelmann. Piano Solo—Russian Dance . . .

Uncle Sam: A mixed vocal ensemble from the Training School will conclude the program. They will sing To (Continued on Page 360)



A UNITED NATIONS RECITAL Many of the writer's pupils taking part in a happy performance "FORWARD MARCH WITH MUSIC"

Let Us Sing in English!

An Interview with

Florence Easton

World-Renowned Soprance Formerly Prima Donna of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

FEW SEASONS BACK, Florence Easton retired from the Metropolitan Opera Association, in the A from the metropolitan operation and plenitude of her powers, in order to devote herself to study, private music-making, and the multitude of musical interests that are her hobbies. During the season of 1943, Mme, Easton emerged from her retirement to present a single recital, in New York City. It was no ordinary recital, in more senses than one; and it grew out of the hobbies that have been occupying Mme. Easton.

For many years this distinguished English-born soprano has held the conviction that English is just as good a language for singing as any other-especially for English-speaking audiences. In order to demonstrate the validity of her belief, Mme. Easton presented a recital of classic Lieder (Schubert, Schumann, Brahms) entirely in English, And, in order to have precisely the sort of English texts she desired for her experiment. Mme Easton made the translations herself.

The experiment of an all-English Lieder program was sensationally successful, Critics "admitted" that English is fit for song-when it is well sung, in intelligent and meaningful translation; and audience reaction swept Mme, Easton with grateful thanks for "telling me a story I could follow"-"letting me understand what it's all about"-"giving me a chance to combine music and words"-"making the pleasure just doubly comprehensible." THE ETUDE has asked Mme. Easton to express her views on the value of English as a singing language, and to suggest means of improving its use in song.

First Consider the Audience

"When I began my own career, I had no notion that English could be a problem! I was a member of an operatic stock company that gave opera in English, all over England. Our company was but one of several such, and there was sufficient interest for all of them to carry opera to large towns and small. I sang Marquerite, Mignon, Elsa, and Elisabeth in English, and the English-speaking audience followed the opera as the integral whole of music, plus drama, which is the only sensible reason for opera. Later on I sang Isolde in English before I sang it in German! At the time I appeared in such a company, I didn't realize its value. Only later have I come to appreciate the manifold advantages that grew out of it.

"First of all, the audience was completely satisfied. It came to hear an entertainment composed of equal parts of words and music, and it understood both. Nothing will make me believe that the audience that understands only one-half of the operatic combination gets the same sincere and hearty enjoyment that stimulates those listeners who get both halves. For proof of this, you have only to witness the comparative reactions of the Italian and American sections of a cosmopolitan audience listening to an Italian-language performance of "The Barber of Seville"; certainly the Americans enjoy the music, the singing, the pantomime -but the Italians, who enjoy all this, follow the fun,

rings out first and most spontaneously. They know what's going on. I can think of no valid reason why this same kind of aware, personal, participative enjoyment should be denied our music lovers.

"The standard argument is, of course, that the performance is artistically more valid if it is given in the language in which it is written. This, to my mind, is only partially true-at least, it requires qualifying. The performance is artisti-

as it is understood. Comprehensibility must come first! Now I am perfectly ready to admit that an all-French performance of French opera, sung by French artists in excellent: French diction, is the ideal-to those who understand French! It is far from ideal to those who are actually debarred from comprehension by reason of the French language! If the English. speaking audience is to derive full value from vocal music of any sort, it must understand the text which represents half the performance value, Thus, my first argument in favor of singing in English concerns the audience-for whose benefit, after all, the singing is done, and whose interest and patronage makes public singing possible

cally valid only in so far

"In second place, then, let us consider the singers - particularly the young singers. Our American artists are at a distinct disadvantage because of the fetish that

requires them to sing in at least three foreign lanwho must depend upon the expression of the singer's guages before they have really learned how to sing who must depend upon the expression of the strength of the opera at all! In no other country in the world does this phenomenon exist. In France, Italy, Austria (and I torting the accent-values of the music, is an additional speak of these countries only in their musical significance), the audience heard opera in the language it is meant to be. could follow, and the native artist sang opera in the language he knew how to use. Naturally, resonance, diction, interpretation, all came easier to him; he could go ahead naturally, without stopping to detour his way around linguistic stumbling blocks. If there be any truth to the often-heard comment that we do not train

FLORENCE EASTON

Celebrated prima donna of many world-famous

opera companies

don't give them the same chances; we have no place for them to work!

"We need to exert ourselves in three separate chan nels in order to develop an English language art for nels in order to describe the sudjence itself English-speaking audiences. First, the audience itself should demand what might be called its right of should demand what should right to know what's going on in song or storyl If audiences insisted upon hearing young American artists sing in English half the battle would be won at the outset. But what would these young artists sing? That brings us to the second consideration—that of adequate translations

Need for Adequate Translations

"One of the arguments against singing in English is that so few good translations exist. Well, then-let us develop better ones! To do this, we must be very sure of what constitutes a good song (or aria) translation The secret here is that the music must not be tampered with through altered breath-marks, accentuation, or note-values. And that, of course, is difficult! Take, for instance, the opening of Brahms' Standchen:

> 'Der Mond steht ueber dem Berge So recht fuer verliebte Leut's Im Garten riesselt ein Brunnen. Und Stille weit und breit

"The first thing for the song-translator to do is not to attempt a strict, scholarly version that duplicates the order, meter, and rhyme of the poem! He must combine the meaning, feeling, and color of the lines with the flow of the musical line and the musical phrase. Word order and rhyme will turn out to be

quite beside the point. if this is done. This is my singing translation of these lines:-

'The moon is over the hill-top. Just right for young folls in love; The jountain murmurs

in the garden. And slence far and

It doe not attempt to reproduce an English equivalent of a German poem, but it 'sings.' It gives back the sense, the mood the color and meaning of the German lines, but it does not concern itself with wordorder or rhyme. It does not need to! The comprehensible oneness of words and music more than compensates for that. The point is, of course, that the listener who is familiar with German will far prefer the German original; the translation is not intended for him, and does not compete with the German poem. But for the listener who has no inkling of what the

THE ETUDE

German text meanssource of enjoyment. And that is what a translation

"In making translations, the musical line must set the pace. In my translation of the Brahms song, only the third line offered initial difficulties in this direction: 'Im Garten riesselt ein Brunnen . . . A literal translation would be impossible—'In the garden murour artists as they do in Europe,' one reason for it is all too evident—we don't work in the semantic state of —but the Italians, who enjoy at usus, source the sum the Jokes, and the story also. Naturally, their laughter all too evident—we don't work in the same way; we tation keeps the mood and (Continued on Page 358)



monitions to students to improve their voice production, it should be interesting to determine whether or not the idea of "tone placement" may be sustained in the light of such facts about the functional behavior of the human

vocal mechanism as are now known. In this attempt to apply the principles of logic to an analysis of vocal processes, let us first set down a few facts about which there can hardly be any controversy:

1. All vocal tone, regardless of pitch, volume, or quality, begins in the larynx when the vocal bands (or "lips" or "folds") are set in motion by the breath and caused to produce periodic "sound waves."

2. As these waves emerge from the larynx into the throat (laryngeal pharynx), the air always contained within the throat is stimulated into sympathetic vibrations. Since the so-called "oral pharynx" and "naso pharynx" are in fact only higher areas in the throat tube, with no dividing barriers save imaginary lines, and since the mouth cavity is connected with the throat by an open archway and is therefore merely an "elbow" of the main "tube." it is inevitable that any agitation of air in the lower throat must immediately involve all the air contained within these cavities.

3 We know through study of the laws of physics and acoustics that whenever periodic pulsations (sound waves) are communicated to a body of partially confined air, there results sympathetic vibration in that body of air which amplifies (or resonates) the original sound waves generated by the vibrator.

The Tone Established

It follows, then, that when the vocal bands vibrate and thus create a series of rhythmic sound waves and these waves contact the contained air in the connecting throat-mouth passage, the ensuing sympathetic vibration of this entire body of air will result in amplification (resonation) of the original sound wave pattern. By this involuntary process of amplification, the tone generated within the larynx-already having vowel and pitch characteristics conforming to the mental concept of the singer-attains volume. The tone has been established.

The most rudimentary understanding of the physics of sound should convince one that the singer could not possibly move this tone from the throat and "place" it at some point above the resonator; nor can he separate a part of that tone from the whole vibrating body of air, and "place" it in head cavities, front of the mouth, or in any area removed from the resonator into which sound waves from the vibrators are passing.

The Tone Regulated

Despite the obvious factual soundness of this analysis, all singers and voice teachers know that the quality and volume of vocal tone may be regulated or controlled to a considerable extent by mental concepts. Often the employment of nasal consonant prefixes-m, n, or ngprove efficient for inducing a free and mellow tone. Superficial reasoning would accept this result as a justification of the "tone-placing" theory. Proponents of tone "placing" might argue-as many of them dothat the use of such nasal consonants directs tone into the nasal cavities of the head and takes it out of the throat. The fact that the singer is often conscious of a vibration-sensation in the facial mask, while feeling no sensation in the lower throat, is accepted as proof of head 'placement." Such acceptance of localized sensations as proof that tone has been directed to the area where the sensations are felt has resulted in much confusion of thought regarding the singing tone. One has only to remember that vibratory sensations may be

About "Tone Placing" by John C. Wilcox

detected at almost any distance from the source of the vibrating impulse, provided that distance is spanned by some element that functions as a conductor of vibratory energy, to realize how untenable is this localsensation theory of tone "placement."

To attempt in this brief article any complete exposition of the physical and acoustical phenomena involved in this matter of tone "placement" or control would be futile. The reader who wishes to get the whole picture may study the available books and reports of scientific research by G. Oscar Russell, Douglas Stanley, Ortman and Bartholomew, et al. Through this study he will become aware of facts which will clearly reveal the fallacy of the "tone-placing" theory and at the same time clarify the paradox between vocal laws and pedagogic devices which seem to contradict those laws and yet induce desirable results.

Important Facts

I will go no further in explaining vocal phenomena than to set down a few explanatory facts:

1. Vibratory sensations in the nasal passages when sustaining the humming sounds of m, n, and ng are due to the fact that the nostrils, rather than the mouth, become the "vent" for such sounds; thus, the sound waves, condensed in these relatively small passages, create a local sensation because of friction against the walls of those passageways. The tone body of the humming sounds remains the neutral vowel uh, formed and resonated in the pharynx. The reason why employment of these nasal prefixes often helps to produce a tone of greater freedom and beauty is mainly that in forming them the tongue, soft palate, and pillars of the fauces are released from tension caused by the antagonistic swallowing muscles, thus freeing the throat. Result: stronger fundamental and correspondingly stronger upper partials or overtones. This is especially true of the ng prefix.

2. Surfaces of cavities and passages wherein tone is resonated, and through which it emerges, have a definite effect upon quality. Soft, membranous surfaces with which sound waves are in contact dampen the high partials; hard surfaces stimulate high partials, Since sparkle and brilliancy of tone depend upon stimulated high partials, and because the hard palate (front roof of mouth) and teeth provide such stimulation, widening of the mouth orifice will add brilliancy; while the oral and laryngeal pharynx (having membranous linings) will contribute mellowness. In correct balance a tone will have both mellow "depth" and a high "ring." Too much wide mouth without balancing depth will result in a metallic, piercing tone; too little will result in a dull tone. The tone is not "placed" against the roof of the mouth to get this "ring." It is merely contact with the hard surfaces, as the sound waves pass over them in their exit from the mouth-vent, which stimulates the high partials and gives the "ring." A buoyant, smiling attitude will automatically induce the widening of front-mouth area favorable to a ringing tone, and

the only "placing" thought necessary will be the vowel and pitch thought, accurately held in mind as tones are attacked. When a more somber tone is thought appropriate (to express sorrow, deep tenderness, or any mood where the "dark" tone is indicated) a consistent mental responsiveness to the mood will automatically bring about a physical adjustment of the vowel-forming and resonating tracts which will minimize influence of the hard surfaces sufficiently to give the desired tone color. Here, again, the problem

is not to attempt any localized "placing" of tone, but merely, under correct conditions of release and balanced breath support, to accurately think pitch and hold the appropriate emotional concept.

Interesting Revelations

Singers and teachers who still cling to the belief that head cavities are major resonators of tone, and that it is desirable to "get the tone out of the throat" and "place it in the head," should give some open-minded study to the report of G. Oscar Russell's research, sponsored by the American Academy of Teachers of Singing and financed by the Carnegie Foundation; and to an article by Wilmer T. Bartholomew. Department of Research, Peabody Conservatory of Music Baltimore, which was printed in the Journal of the Acoustical Society of America in April, 1940. Dr. Russell examined many eminent singers with the aid of a specially devised "sonometer" which recorded vibratory energy in throat, mouth, and head areas, This revealed consistently that in all these singers the throat was the main resonator, and that no appreciable volume was contributed by the head cavities. (Dr. Russell made it clear, however, that these head cavities are quality regulators, and thus play their important part in voice production.)

Mr. Bartholomew's research convinced him that "nose and head passages add practically nothing in the way of useful resonance, yet are of paramount importance in securing indirectly a proper setting of the throat resonators." He continues: "We have performed the experiment several times of getting an experienced singer who can control the back of the throat muscularly to sing a good quality tone with the velum opened, and then with it closed, cutting out head resonance. When the throat setting is kept large and constant, the resulting tones cannot be surely distinguished by competent listeners. . . . Repeated experiments show that although the attempt to feel head resonance frequently improves the tone markedly . . ., the actual resonating of sound in the head cavities is of little importance, if any, in the physical production of good quality. The tingling sensation sometimes felt in the head cavities during singing should be considered more as a result of good production than as a contributing cause."

The Main Resonator

When even the scientists who have demonstrated in their laboratory research that the throat is the main resonator of vocal tone; that the head cavitles are not important resonators; and that tone cannot be "placed"-when in spite of all this they concede that the thought of head resonance may often help the singer to produce a free tone, the "tone-placing" adherents may ask why, then, they should not continue to "adhere"

Well, they should continue to use-as a pedagogical device-any imagery that helps a student to improve his tone production if it proves more efficient than directions which conform to the facts. But the teacher should know the facts, and know when he is employing imagery. Knowing the facts, his intelligence will keep him from persisting in the use of devices which will interfere with, rather than assist, the student in mastering correct vocal habits. And persistent attempt to "place" tone in any localized spot is pretty certain to lead to localized, constrained tone.

VOICE

327

What Do You Know About Schubert?

The Story of a Man Who Died a Pauper but Left Millions to Posterity

by Dr. Paul Stefan

Schubert's Most Famous Biographer

This is the lest article by the reasoned Austrian muic critic and biographer, Poul Stelen, who died at the age of sitry-three in New York City, on November 12, 1943. Dr. Stelen was violently onlined: he came he America in 1941 after many dramatic escapes from the invoders whom he had angered by his virtical cardest upon Hiller, His degree of Doctor of Philosophy was from the Inivestity of Vienas. He studied muic with Annold Schenbergs. Oth is verbe best-haven books, "Schuber" in his most famous. It is published in this contripad in Spanish travultion in Such America. Over the bandred

D. Statement is wife and from their Vienness bons in 1928 (a few drap nitor to the arrival of Gemma frosph). It Zairih, Switzetland, Thence they went to france where he arranged musical and political programs for the Franch State Radio. These included special broadcast to the stricken people of Austria. Latel they made attempt to ascept the Gemma by uressing the Pyrenest. The first time they were correled; the second time they spice to estrict and absorbance the offensity in the second time they spice to estrict and absorbance the offensity finally again to Libon and then to America. Dr. Stefan was a tounder of the International Society for Contemporary Music.

o INTO the average group of business men and ask them who Frans Schubert was and they song composer." .. "He was the composer." .. "He was the furnished Symphony: " .. "Ite was the hero of the operetas, 'Blossom Time' (in England, it is known as 'Lilac Time')." They have no real conception or knowledge of his great importance in the life of today. They do not realize that many of the most beautiful melodies that they hear the spring into caldence in Schubert's imagination while he sat in a little wine carden at Grinding on the outsikris of Venna.

A Distorted Picture

The picture that has been painted of Schubert for literary, stage, and movie purposes is often greatly distorted. One might infer that he was always miscrably in love, after the romatic European pattern. He was everlastingly bungling and awkward. In "Biossom Time," he is made to fall in low with three charming "sweet young things" in succession. Later we find him enamored with the alluring Countss, in the moving picture which is partly based upon the popular operetta. One often wonders if the public realizes that in thirty-one short years, Schubert found time to write such a vast number of compositions, many of them immortal. This could not have left so very much time for affairs of the heart.

Some of his blographers, in recording the facts of his life, have failed to reveal the very charming personality of the man who, in face of great adversity, managed to keep a blithe spirit and a joyous heart. Many blographers saw in him a sympathetic Bohemian type, who wrote an undertermined number of songs. The Schubert songs one hears in the concert hall are almost always the same ones, chosen over and over, and rarely extend beyond twenty well-known compositions, as a matter of fact, there are over six hundred



DEATH MASK OF SCHUBERT
This mask was made immediately
after his passing.

songs, the greatest font of musical melody to pour from the mind of any man.

With the condescending superiority that the people of Germany held toward the eloquent Austrians, they used to tap him on the shoulder and call him "little master" (Masterlein). "Little Master" indeed! Schubert is recognized now as one of the very greatest examples of real musical genius.

The real Schubert was no timid backeler in his love affairs. He was frequently sky toward women, but he did not fear them. The truth was test, he was seeningly impelled by a force which unrelement to the did not fear them. The truth was test, so the period of the state of the s

Schuberi's powerful and beautiful "O Major Symphony," so well known today, was not discovered util cloven years after his death, when it was found util cloven years after his death, when it was found who ferreted it out. The so-called famous "Unfinished' Symphony in B Minor"—which belies its name, as it is really one of the most finished of all musical

CH WITH MILES



FRANZ SCHUBERT
This idealistic oil portrait was made
by the Hungarian artist, M. Sandor.

art works-was dragged from a half-mad friend of his younger days. He had guarded it in uncanny fashlon. Even Schubert's first biographer makes no mention of it and evidently had never heard of it. Yes, and another entire Symphony is missing today In 1928, amid the noise of the centenary observance of Schubert's death, a person, who proved to be a psychopath, claimed to have found it. Unfortunately, this proved to be a swindle. The exquisite Rosamunde Entracte and Ballet music first produced December 28, 1823 at the Theatre an der Wien, was lost until It was discovered by Sir George Grove and Sir Arthur Sullivan (1867) on a trip to Vienna, forty-four years after it was first heard. In 1830, Diabelli started to publish the posthumous works of Shubert in a series. By 1850, there were no less than fifty parts. Other publishers continued to "discover" and issue Schubert's works until 1875, when his Mass in A-Flat was issued.

A Perpetual Spring

It is not at all unlikely that more of Schubert's important works were published after his death than during his lifetime. (See Notteobnin Thematic Catalogue.) This was partly Schubert's fault, as one of his contemporaries claimed that Schubert would write a work and then lock it in a drawer and enver think of it again, this creative impulse was like that of a perpetual spring, in that a great deal of the overflow was lost.

It is possible that Schubert suffered inordinately from one or two experiences with women. The first came very early in his life. The second (if there were indeed a second) was of short duration. A gift of the Viennese middle class sang the soprano sold the second was performed when he serventeen. Evidently she was in love with Schuber he was seventeen. Evidently she was first of or was the seventeen. Evidently she was first of or a return of the was a fraid of marriage at his life. It is the was a fraid of marriage at his life. It is the was a fraid of was the seventeen person, the once wrote, light the was the seventeen person, the once wrote light the was the seventeen person, and the was the seventeen person which was the seventeen person was the seventeen

The hypothetical "second" (Continued on Page 364)

H. THOSE PEDALS!"

This is the exclamation that is uttered stiently by nearly every must attend who six down at an organ noel to heght the study of this great instrument reason for this is obvious. Most students who are reason for this is obvious. Most students will be reason for this is obvious. Most students will be reason for this is obvious. Most students will be reason for the plano. Under ideal constitution, they have had at least three years of plano study. Therefore, the chief new thing about the manuals of an organ is that there are two or more of them. But the stops and the pedals, particularly the latter, give rise in the student to a feeling of confusion, almost of panic.

How to Find the Pedals

The first thing we want to know is how we ever are going to find those pedal kys with our feet. The very first essential is the ability consciously to feel or sense the pedal keys with our toes and heeks. A first glance at the pedal keyboard, to see that there are white and black keys, as on the manuals, is all that the eye ordinarily should be allowed.

ordinarily should be answer is, "In order to find the student asks. The answer is, "In order to find the various expression pedals and mechanical accessories; though, after a time, even these may be located askers." I locking."

"Oh, Those Pedals!"

by Rollo F. Maitland

Mus. Doc., F.A.G.O.

REPRODUCED BY REQUEST FROM THE ETUDE OF OCTOBER, 1933

Many have asked for reprints of this article by Dr. Mailland (first issued over ten years ago). We have been unable to supply capies, lince the edition is actively out of print, as with many past issues. The short biography of Dr. Mailland, of the end of this article, was published receively in a vallable series of tributes to American organists, issued by the M. P. Möller Organ Campany.—Earno's Norts.



Some present-day organ instructors rigorously condemn the practice of placing the toe in the gap between the groups of black keys to find C or B, and F or F. In any cleave. This writer is old-fashioned enough to hold the opinion that as a starting point this method involves less physical and mental effort than any other. I say, "as a starting point," To me it is the easiest way of finding the pedals at the beginning of a performance. This also would hold true for the beginning of a passage after the pedals have been inactive for a time.

The Principle of Lateral Motion

After the first note of a pedal passage has been found in this way, what might be called the principle of lateral motion of the foot is the one most advan-

tageously used in going from one pedal to another. This includes also the sensing of pedal keys in passing over a skip, rather than measurement of distance. We hear a great deal about organists becoming confused in going from one pedal clavier to another of different dimensions and measurements. This will be more easily obvitated by sensing the pedals, than by litting the foot and haphazardly striking the pedal key so many inches away from the previous one.

ment many times since.

ORGAN

To illustrate these two principles—sensing the pedals and the lateral motion of the feet—let us take the following pedal passage:

The first thing to do is to find both C's—one with the left toe at the lower end of the pedal clavier (very easy) and the other in the middle of the pedal clavier—by placing the right toe in the gap between A-sharp and C-sharp, this gap being very easily sensed with the toe. Both of these pedal keys should be found and both feet should be in position before starting to play the exercises. It is obvious that this passage should

be played with alternate toes.
Let us consider first, the notics with only the left tool. We note that there is a skip from C to E. The operation in playing these two notes is first to play the C with a firm, but not too heavy, stroke. Then we let the foot pass to the D, pensions of the present to the contact of the contact of the contact of the too with the contact of the too with the C was the contact of the too with the contact of the contact of the too with the contact of the



The small note D is the one sensed but not played, and the grace note E indicates the sensing of this key before depressing it. This is a principle that can be applied to any skip, for example:



Here the three notes between the G and the C are sensed consciously in the motion from the first to the second. The C also is sensed for an instant before playing. In the first example we are said to pass one pedal; in the last we pass three pedals.

It might be objected that this is a slow process and could not be used in rapid pedal playing. Of course we know that all practice is, or should be, slow; but it will be found that constant repetition of the exercise increases the rapidity with which the intervening pedals may be sensed until, like all playing operations, this becomes subconscious. This involves the psychological principle that the conscious and the subconscious minds must work together at all times; that is, if we have our minds on what we are doing, we always shall be more or less conscious of the sensation of passing the in: (Continued on Age 380)

Tone, the Glory of a Fine Chorus by Carol M. Pitts

THIS IS A SECOND SECTION OF THE SPLENDID ARTICLE IN THE MAY ETUDE

Release of the Upper Tones

NE OF THE CHARACTERISTICS of a welltrained voice is the ability to use it in its entirety, from its lowest range to its highest in an even scale, without a break, without a definite change of quality (two or even three distinct voices). and without strain or throat effort (muscular singing)

The young man whose voice has changed has added to his boy-voice a new voice of an octave or more. Frequently he has considerable difficulty in joining these voices which differ so greatly in quality, with the result that he confines his singing to his heavy or chest tones with consequent short range and no top or high tones. When he attempts to sing beyond the normal range of this new voice, he applies throat effort, resulting in strained singing, flattened pitch, poor tone quality, and throat fatigue.

Frequently his voice will stop or break when such methods are used. If he has experienced this most embarrassing situation, a psychological difficulty is added to the vocal confusion already present, and fear of so-called "high tones" enters an already difficult situation with disastrous results, Then he says, "I can't sing high," meaning anything above middle C; and indeed he cannot, in the manner in which he is using his voice, but only because of misuse of it.

If all young singers-indeed all singers-can be trained in the use of the complete voice and can be shown how to blend the registers, vocal freedom will result, bringing with it increased range both upward and downward. The tone quality will improve and intonation problems will vanish,

How often are contraltos heard who sing only with heavy chest tones, and who change voices completely above C, third space, treble staff, lapsing into thin, pining tones comparable to a man's falsetto! These singers have no middle voice and no top.

Many young tenor voices are either lost or ruined because they do not know how to release the unner tones. Young baritones and basses are frequently useless above middle C because of the same difficulty.

Anticipating Needs

All of these difficulties can be remedied. For this purpose, a careful explanation to the young singer usually is greatly appreciated, since it enables him to understand first what he is trying to do, and then aids him in discovering how to secure the desired

Registers: Most automobiles have three speeds; low or first, intermediate or second, and high or third-for adaptation to the terrain over which the car is traveling. Every good driver should handle his car in such a manner as to avoid unnecessary wear, undue heating of the engine, and heavy gas consumption, Consequently, he strives to get into "high" as quickly as possible, thereby securing greater speed, flexibility, and smoother performance, with less wear, heating and gas consumption.

He does not continue in any one speed longer than satisfactory, or until the car can no longer perform well, but changes or shifts as need arises. These changes or shifts are always in advance or anticipation of actual necessity. This adaptation by the driver to conditions is comparable to satisfactory handling of the human voice by the singer.

A register is that part of the voice produced with the same mechanism, All changed voices have three

330

registers or qualities commonly called chest or low, middle or intermediate (mixed), and head or high (light). They are employed in different parts of the

range and differ in quality. The chest or low register is used in the lower part of the range and produces deep, sonorous, full tones. The middle or intermediate voice is a mixed quality with much of the fullness and richness of the low tones, but with increased lightness and less heavy

The head or upper voice is much lighter and more brilliant, with none of the heavy, sonorous quality of

the low tones The task of the singer is to so blend or merge these qualities so that no sharp line of demarcation, or apparent change of register or abrupt change of quality, is heard.

Blending of the Registers: Play a very low tone on the piano. Observe how heavy and sonorous the tone is. Play an octave higher and the tone will be lighter in quality but still warm and resonant, Proceed by octaves. The tone loses heaviness and fullness, but gains brilliance and clarity.

Play a scale slowly, the full length of the piano. beginning with the tone first played. At no place will there be a complete change in quality, but rather a gradual merging or blending from the very heavy quality through the less heavy or lighter (but still warm and resonant tone) to the brilliant quality of the upper range.

If a piano manufacturer were short of material and were to use the long, heavy strings of the lower keyboard for the middle section, he could apply tension, or stretch them till the desired pitch was attained. The quality, however, would be unsatisfactory, and if he continued the tension for additional tones, eventually the strain would become too great and the string would

In similar manner, the singer can apply muscular or throat tension, pushing or forcing the voice on every tone, until nature warns him by voice stoppage or break that incorrect usage is present, with resultant voice damage and decrease of range. If persisted in, the range becomes so small as to allow the singing of only the most limited repertoire. To remedy this evil and enable the singer to so blend his tones that no muscular (throat) effort is present, the following procedure is suggested:

Purse the lips gently as if whistling, using the vowel 00, as in soon. Sing on A, fifth line, bass staff. Use a very light quality of tone, even though it may sound very thin or almost falsetto.

If used in group work, develop with men's voices first, having the sopranos and altos listen carefully. Later the same procedure may be followed with women alone, and finally with the full choir,

Sustain the tone for several counts, very lightly and absolutely free of tension or effort. Move the head frequently from side to side to be sure there is no

BAND, ORCHESTRA and CHORUS Edited by William D. Reveill

tightness at the back of the neck or in the three muscles. Listen carefully to the tone, which should be muscles. Listen carefully to the flowing, and effortless. A light, flute-like quality should result. Next sing a descending scale as:



Continue by transposing upward by semitones po sure that the starting tone is always free, relaxed, and of light, flute-like quality.

After two or three attempts the low basses will find they can easily sing to G. Baritones will probably be able to extend this two or three tones. Tenors can frequently sing high C, and in many cases reach P beyond. Again, be sure the starting tone is free, light. and floating. This is most important.

Crescendo: At first keep the light quality throughout the passage. After this has been done several times and the singer is thoroughly familiar with it, crescende slightly on each descending tone in order to blend into the heavier quality of the lower tones, Always practice slowly If the starting pitch is low for the tenors have them enter wherever comfortable

The Scale: Next apply to a complete ascending scale beginning on G. first line bass staff, tenors entering wherever comfortable. The starting tone this time should be full, round, and rich, like the low tones of the piano. This quality cannot be carried very far however, or the singer will begin to use throat effort and the tone will be harsh and unly, as well as flat



At the pltch A-first space, bass staff-or B, de pending on the individual volce, blend into a lighter quality and continue till about A, fifth line. In the case of low basses it may be a little lower, and in tenors, higher, when the singer must again blend into a lighter quality. From here on to D or E, first line treble staff, it may be necessary to blend on every tone, as the difficult spot in all voices, especially male, is between A, fifth line, and E above. From D above the bass staff blend on practically every tone, being sure the tone is

a light, high quality or head tone. By removing all interference from tight neck and throat muscles, the singer will be able to sing upper tones as easily and freely as lower ones, though they will be much lighter in quality. It is essential that the tone be kept very light. Daily practice will gradually develop resonance and fullness in the upper tones. This is a matter of growth and development and must not be hurried. At first there may be difficulty in finding or securing this light quality of tone, especially if the singer has used only heavy chest tones for some time and this part of the voice has not been employed. A little patience on his part will usually succeed in rediscovering it.

After the foregoing is thoroughly developed, more volume, or rather fuller tones, may be secured by application of the breath. At all times keep the rib cage well expanded. The tone will be very light at first but in a short time volume will develop naturally and easily as coordination with the breath is secured.

Each individual must discover for himself where he needs to blend into a lighter quality to relieve throat pressure, as no two voices are exactly alike. As a rulethe pitches suggested may be used but may vary with individual volces. Be sure that whenever the singer has to make the tone come, (Continued on Page 360)

HE ACHIEVEMENTS of any musical organization, successful though they may be, are not an end in themselves, but a means to an enda means with the humanistic cultivation of human beings as the ideal objective of true music education

What has this to do with the justification of music in the schools of America? Certainly music as it now exists in our schools is not a business enterprise, and vet it is one of the most costly programs functioning in our educational systems, with enormous sums of money being invested yearly in musical equipment, facilities, and instruction. Moreover, in normal times large organizations, bands, orchestras, and choruses have traveled some distances to competition and festival centers, with the blessing (moral as well as monetary) of the community and the school authorities. Despite these materialistic gains, school music never has been a self-supporting project. Why then, does it continue to exist in our educational institutions?

A school band might well justify its existence by its display of color, glamour, and military precision, or perhaps by its gridiron demonstrations and concert performances. But here, again, are entailed certain expenses for music, instruments, uniforms, and maintenance. School music must be a potent force; for although it has cost the educational systems great sums of money with practically no financial gain-and frequently financial losses-it continues undaunted. recognized by educational authorities, administrators. music educators, and parents as containing meaningful. lifelike values-human values. Human values veritably justify the existence of music in our schools. But what are these values? How do they function? How much are they worth?

A Challenge and an Opportunity

To all who love music and believe with passionate conviction in the richness and worth of its mission to mankind, the era of social, economic, and political change through which civilization is passing is a enallenge and an opportunity. Forces beyond our control have made it impossible for us complacently to go on as we have in the past. We must re-examine our ceals, and we must inexorably test all our daily activities by the touchstone of those ideals. All the values of life, all the values of education, and all the alues of music have been winnowed by a great wind. This great wind has resulted in the organization of music in education for the sake of human values.

True educational and musical values are human values. Education and music exist wholly and solely for the sake of life. Anything in education or in music which does not serve the ends of better and fuller living in no way deserves its place. Music study is valhable only insofar as a mastery of it enables one to live more richly and wholesomely; to be a stronger, better, happier, more cooperative individual; to succeed more fully in the great business of being human. If it fails in this, it fails completely and should be rejected as a detriment to true music education.

We cannot define the educated man in terms of any list of things he ought to know, or of skills he ought to possess. No knowledge is worth anything at all merely for the sake of having it. No skill, whether mental or manual, is in itself intrinsically desirable. No subject, however esteemed its traditional place in the scheme of schooling or however artificially attractive and plausible its claims may seem, has, in itself or for itself, any value at all. All such things are worth possessing and worth mastering only insofar as they enable boys, girls, men, and women to live stronger, more satisfying, more worthy lives; only insofar as they release human and spiritual qualities. Let us examine some of the more salient values attributed to music education.

Unquestionably the most important value derived from musical experience as far as our daily life is concerned is that of health-both mental and physical. Next to our love of God and religion, general wellbeing is our chief pursuit in our daily endeavors. Musical participation (vocal as well as instrumental) makes for correct posture and rhythmical deep breathing, which certainly contribute in no small measure to health. But even farther reaching in its salutary effects are the mental and emotional stimuli of music. If a sense of wholesomeness in living, as well as correct posture and rhythmical breathing, results from singing Human Values That Count in Music Education

by Daniel L. Martino

Acting Band Conductor and Instructor of Music. University of Minnesota

Many theses, lectures, and articles have been presented on the subject of justifying the music program as conducted in the public schools of our nation. The majority of the discussions and papers concerned themselves chiefly with the values of the music program as either an independent educational subject or as an integrating agency of the total educational program.

In the following article by Mr. Martino, we are presented with a most interesting and enlightening viewpoint on the humanistic values of the music education program. We are all becoming more and more concerned with the values of music education as a contributing force in our daily living. without doubt, one of the major objectives of the current theme, "Widening Horizons for Music Education," it would seem that it is our responsibility to see that such aims are encouraged and eventually realized .- EDITOR'S NOTE.

or from playing a wind instrument, general health cannot but be benefited. There are also those advocates (and they are not without practical experience) who maintain that music has definite therapeutic values.

Music and Morale

Willem Van de Wall, in his book "The Utilization of Music in Prisons and Mental Hospitals," relates of his work with inmates of several corrective institutions. He is of the opinion that his work has done a great deal toward establishing the efficacy of music in treating the abnormal or deranged mind. Consider our foremost problem today-the world crisis-the upheaval of civilization and the setback of culture. Here we find, gleaming through the shambles of war, the radiant glow of music, with its healing qualities. Our gallant men of the Armed Forces crave music. They are continuously singing in the face of adversities, marching vigorously to the rhythmic beats of music. Yes, this is music for morale, esprit de corps; but it goes deeper than that-it is music for health. Truly then, music is a pertinent part of our daily health program, but even more it is an invisible but potent weapon of war. Music will be a contributing factor in the victorious culmination of our present conflict.

Our next consideration is that of the cultural values. It has been observed during recent years that the participants in musical activities are usually more awake to other cultural opportunities in their environment. Here you find the type of student who in adult life will seek and enjoy the better things that life has to offer. Thousands of music students today, all over the country, are attending concerts by major symphony

Perhaps the following incident will illustrate the cultural values of musical training: Recently in a record shop several boys and girls of high school age were contemplating the purchase of records. One boy was debating whether to buy Toscanini's recording of Brahms' "First Symphony" or that conducted by Stokowski, Another was arguing with his friends about the treatment of certain passages in a Beethoven Symphony. There was no question that these students were members of school bands and orchestras. What a great

contribution music has made to the cultural development of these individuals! A human value-without

It has been pointed out-with justification-by many educators that one of the most striking and essential characteristics of music is that it is a social art. Says James L. Mursell, an educator vitally interested in human values in music education, "Music implies social situations. It tends to create social patterns of very diverse kinds, and it realizes itself properly in only a social environment. All this is true of music

to an extent which holds of no other art." It goes without saving that normally the performance of music constitutes a social act. We can interpret this in two ways. It is social in the sense of being an overt act of utterance relating something to somebody. The solo playing or singing to an audience is comparable to a certain quality of oratory. When apearing as soloist in front of a band, or playing an incidental solo in a band, let us say, a really lifelike social situation is created. The soloist is well aware of his situation; his audience, fellow-bandsmen, all combine to spell social approval, the most potent force influencing human beings.

Our soloist, then, is anxious for social approval, and busily prepares for his performance. His proud mother is concerned, warns him about slumping, about leaning on one foot, or keeping his feet far apartand, oh, ves, the shined shoes,

A Subtle Development

What is the band conductor's chief concern? "Johnny, hold your horn up! Are you sure you want to play this by memory? Don't forget that I hold the band at Letter I, while you play your cadenza." Yes, all of this goes into a performance, but what is really happening to Johnny through all this confusion? The answer is simple. He is developing poise, the responsibility of standing on a stage performing for an audience. Will this and similar experiences avail him anything as he prepares for adult life as a worthy member of society? Unquestionably so! He has developed confidence and leadership which make for a useful citizen.

We need not elaborate on the disciplinary value of musical experiences. We are well aware, of this value. Music education, sincerely conducted, involves a rigid discipline. A student realizes this from the moment he produces a sound on his instrument. Posture, holding the instrument, placement of the tongue, mouth-

BAND and ORCHESTRA Edited by William D. Revelli

THE ETUDE

Music and Study

piece, fingering; watching the director attentively, arriving at rehearsals on time, and so forth, all make for a well-disciplined performer. We might raise the question whether this type of discipline has any transfer value to other daily obligations. Experience has proved that it does. We find most school musicians prompt, attentive, and exacting in other school ac-

Need we mention the special discipline pertinent to the wearing of the uniform? And what about the discipline essential for drilling the smart, precise gridiron or parade band?

This leads finally to our last human value, and one which is by no means useless or meaningless. It is the value of cooperativeness. That a musical organization depends on the loyal cooperation of its members to achieve success is well understood by all. Members of a hand all contribute to the general performance. Attention is needed to details pointed out by the director. Some performers are asked to subdue their playing, since others have something more important to say at that moment. Some are asked to watch the baton, while other members are reminded to play certain notes in a certain manner. A band is comparable to a large machine with its distinctive, essential parts, some moving slowly, some rapidly, some small, some large, some needing more attention than others, but all functioning according to plan, each contributing to the realization of the finished product.

Truly then we can justify the existence of music in the schools of America Music always has been and always will be, a powerful factor in the development and enrichment of the personality-a personality enhanced with vital and meaningful tools, to be used during progress through life, Music-the universal language, the language of human emotions, the gift of the Creator to mankind-contributes to life itself with its human values.

Music Brings Joy to the Coal Fields

EMANDS from coal miners and their families for good music has led recently to a strange and interesting quest among the mountains of West Virginia. From many attics there are being dragged down old wood, reed, and stringed instruments, long discarded, a few of which were once used in the symphony orchestras of Europe. They are being repaired and placed in the hands of school children, in order that these young people may become musicians and provide the talent to keep alive the symphony orchestra which was formed in Bluefield about three years ago.

The effort to provide good music in the heart of the mining section centering about Bluefield recently was brought to the attention of the Bituminous Coal Institute by W. E. E. Koepler, Chairman of the Music Committee of the Bluefield Chamber of Commerce, who was largely responsible for organizing a campaign in which coal operators, educators, miners and their families are cooperating to find instruments enough to equip children of Bluefield and Mercer County who have musical talent

Bluefield is a city of 20,600 people. Its industries are mining and the shipping of coal. The Pocahontas Coal Field of which it is the center, normally employs 26,000 miners, of which about thirty-five per cent are foreign born or of foreign extraction, thirty-five per cent colored, and thirty-five per cent native whites. Many of the native whites are "hillbilly" musicians. The foreign-born have brought from Europe their native love of music.

The musical abilities of the various groups were united about three years ago to form the Bluefield Symphony Orchestra, This orchestra was made up of miners and their wives, other employees of the coal companies, land companies, and instructors and students in the public schools. The orchestra had seventyone players, fifty-two of whom finished their rehearsal for the première last year. Bluefield boasted that it was the smallest city in the United States to have a symphony orchestra, and compared its performances with those of Cincinnati and Chicago.

The schools of the area sponsor annually, in May, a music festival with about 1,200 of the best singers taking part, and the a cappella choir, organized eleven

Mr. Koepler states: "For a number of years, a group varying from five to twenty members of the choir was taken to Summer Camp held in connection with the Master's Summer School by Dr. John Finley Williamson, of Westminster Choir College, Princeton, New Jersey. These camps were either in Northfield, Massachusetts, or Mt. Herman, a boys' school close by. The inspiration gained by the boys and girls who attended camp influenced the morale of the entire group when the campers returned to Bluefield.

"After the war commenced, transportation was im-"After the was monossible, so we attempted a Choir Camp at Concord possible, so we attempted a Concord College, eighteen miles away. This summer camp is College, eighteen make the college, eighteen in 1942 was most successful. Thirty-five boys and girls 1942 was most successful. After boys and girls were enrolled and had classes in directing, voice, and model choir. The entire group engaged in folk dances for an hour every evening, and rolled out for early morning exercises at 6:15 every morning. John Burker a former member of the choir and a graduate of westminster Choir College, was in charge of the instruction, with the help of three assistants. At the end of two weeks the boys and girls gave an excellent account of themselves, singing an entire program of songs from memory. The concert was repeated in two nearby towns. During the two weeks, the campers attended an organ recital; a concert by a very fine piarist; and a concert given by a singer, a voice major at Concord College. All in all, it was a program of which any camp might well be proud."

VALE CHAMINADE



MME. CÉCILE CHAMINADE This picture is taken from a moving picture film made at Tamaris, France (on the shores of the Mediterranean) by the Editor of The Ftude and is believed to be the last portrait of the composer.

ME. Cécile-(Louise-Stéphanie) Chaminade, virtuoso pianist and composer, was born at Paris, August 8, 1857 and died at Monte Carlo, This was reported by the Paris radio

on April 18, 1944. She was a pupil of Lecouppev Sayard, Marsick, and Benjamin Godard. In addition to over two hundred piano pieces and numerous beautiful songs she wrote the ballet-symphonie. "Callirhoë": the symphonie lyruque, "Les Amazones": a Concertstück for piano with orchestra: and other works. Her melodic gifts were fresh, original, and endowed with rare chirm, She might be called a master musical lapidary whose tonal jewels have become a permanent part of the literature of music. She knew her limitations and never tried to waste her ability upon works of large dimensions, Like Benvenuto Cellini she recognized and appreciated the beautiful and embellished it with a skill that will give permanence to her creations when more pretentious works of pompous composers are long forgotten. She was a Chevalier of the Legion of Honor; and Queen Victoria bestowed upon her the Diamond Jubilee Medal in 1897, She toured America in 1908, Her most popular composition. The Scart Dance, sold over a million copies. Her last and extremely beautiful composition. Romanze Appassionata, was written for THE ETUDE MUSIC MAGAZINE, She was a valued contributor to this magazine and extolled the publication repeatedly to musicians in Europe.

A Novel Idea for Buying New Anthems

by George A. Holleman

NE OF THE most serious problems our choir several sets of tickets and the names of prospective has had to face was how to finance the purchase of new anthems. The music budget of the church allowed little more than the combined salaries of the organist and choir director, hence if any new music was to be bought the money had to be raised by a special program. For years an annual concert had been given by the choir but after the expenses had been deducted there was little left for music. The congregation looked upon these concerts as a necessary evil, had little interest in them, and consequently they were never a financial success

Three years ago we inaugurated a new idea which has not only packed the auditorium but has added over one hundred new anthems to our library. Best of all, it has made the congregation feel that it is essentially a part of the choir and gives its support, This is what we did:

First, an excellent, all-secular concert program was arranged. This program was as diverse as possible, with groups to please any taste. We invited a guest artist to be with us, who was only too glad to help us, and who in her own right was a drawing card.

We then had our tickets printed, twice as many as there were available seats. About two-thirds of these tickets were printed "COMPLIMENTARY," and separated into sets of ten. Each choir member was given

purchasers. He was also given several tickets priced at fifty cents each for individual sale. His duty was to explain to his prospect that we were inviting the members of the church to donate a complete anthem to the choir, which would be presented in his name or in memory of a loved one as a living memorial. Each copy would be inscribed accordingly. In return for this, the choir would present to him a set of ten complimentary tickets to the concert so that he could bring his family and friends. As a further incentive, he would be assured that on the Sunday when his anthem was to be sung, special notice would be made in the church bulletin that the anthem had been presented

Needless to say, we made certain that the concert was a success, musically. As soon as the new anthems could be worked up we began singing them at the worship services, making sure that proper recognition was given the donors in the bulletin. After a few weeks members of the church were asking if they too could not present the choir with a new anthem. These requests were held until the next concert, which we presented on the same basis, and which netted twice as many new anthems as before.

One of our main objectives was to sing to a packed house, for we felt that people (Continued on Page 372)

THE ETUDE

The Little Finger Curls

1. I have a fourteen-year-old pupil who always curls his left-hand fourth finger into the palm of his hand, except when he is using it. I have reminded him of it hundreds of times, but he does not imhundreds of times, but he does not improve, though in other ways he is a good student. Are there any special exercises I could give him? I have been teaching nearly five years, but this is the first time I have met with this fault.

2. Is it advisable for a teacher to play along with a pupil to improve his intona-

"How high should the right elbow be when one is playing at the frog? I was taught to keep it quite low, but I notice most violinists do not play this way and

1. Certainly some good fairy must have been watching over you! The habit of curling the fourth finger downwards is one of the most widespread and persistent of student-faults, and rare indeed must be the teacher who has not had to deal with it in five years.

The habit is difficult to overcome because, in the early stages of study, the student is not aware of any handicap arising from it. He may know that it should be corrected, he may even have it in mind when he is playing easy passages, but as soon as anything occurs that calls for a little extra attention. down will go that fourth finger-and he will be quite unconscious of the fact that it has happened.

There is only one way for you to correct the fault: you must make your pupil very conscious of that particular finger. First you must make sure that he clearly understands what a handicap a curleddown finger will be when he wants to play at a faster tempo. Demonstrate to him the impossibility of getting the finger into place, with a firm grip, in a passage of rapid sixteenths. Then tell him that for the next two or three weeks you are going to concentrate on that one point to the exclusion of everything else He will find that it takes some thought The old German school, which domiexcept good intonation. Have him prac- to keep the finger on or over the ap- nated violin playing for the greater part for him in either right or left hand, usthe following model:



On the ascending scale, the fourth finger should be held down until a moment before it has to be used on the next string; descending, it should be moved into position above the next lower string as soon as it is lifted. Make sure that the pupil, before he leaves your studio, fully understands how the scales should be prac-

If the lad can play in the third posibe extended to include the shift; for ex- ear is to have him accompanied at the ing on more modern lines. If you do, you proceeding to the next: ample

60 11111 PP

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher

and Conductor

practicable, the teacher may improvise a

simple accompaniment on his violin-

which, however, will probably absorb too

much of his attention-or he may play

an octave above or below the pupil. The

latter expedient is good, if used sparingly,

for each can hear the other clearly and

the pupil can hear at once when he goes

structor who habitually plays in unison

with his pupils. He may do it in order to

make the lesson hour more pleasant, to

avoid the mental activity necessary in

criticism and explanation, or to give him-

self a little practice. It may be interest-

3. At the commencement of a downbow

ize that a freely moving upper arm-

which implies a higher elbow-not only

frog, the elbow should begin to rise as

ing-but is it teaching?

There is a certain type of violin in-

out of tune.



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.



tice only studies that have no difficulty propriate string while making the shifts. of the nineteenth century, insisted upon In addition, you should invent and the low-held elbow, and seemingly made ing the fourth finger in preference to the write out one or two simple exercises in every effort to immobilize the upper arm open string wherever possible. You should which the fourth finger is repeatedly as much as possible. I have tried in vain also write out some scales for him on used on neighboring strings; as, for to find a logical explanation of this idea; instance



Stubborn though the habit often is, encourages a more beautiful quality of this kind of practice should overcome it tone but also is essential to a good conwithin a few weeks-and your pupil will trol of the bow in the lower third, be delighted by the increased facility of his left-hand technic.

2. No, it is not a good idea for a teacher soon as the middle of the bow is passed; to play in unison with a pupil. His tone and it should continue to rise until, at will dominate the pupil's, making it al- the end of the stroke, the hand and arm most impossible for him to hear what the are in the position described above. On latter is doing. And sometimes, if he is the downbow, the first half of the stroke These should be practiced, off and on, does not even hear himself!

There are only two circumstances in bow is reached, the relative positions of about j = 60. which it may be useful: 1. As an ald in the forearm, the wrist, and the hand are By this time the pupil is probably faencouragement to enhance the expres- stroke. should not be used very often.

piano at least every other lesson, for this will play with much greater ease, and not only gives him the correct pitch of you will certainly produce a more elothe notes, but also familiarizes him with quent tone. This re-vamping of your the harmonic foundation of the music he bowing may require a little effort on your is playing. If the use of a piano is not part, but the results will be worth it.

The Study and Teaching of Thirds

In a recent issue of The Erope I read some remarks on the study of thirds which impressed me. I should much ap-preciate further suggestions on the appli-cation of the principle to younger and less advanced students.—H. M., Illinois.

I am very glad to have another opportunity of discussing the study and teaching of thirds, for it is a subject deserving of a good deal of thought. The suggestions in the December, 1943, issue of THE ETUDE were for the benefit of the advanced player who was not satisfied with his control of rapid thirds, and only a short paragraph was devoted to the means by which they can best be taught in the earlier stages of study. Yet it is the young student who should have the most careful instructions in this branch of violin technic. A rapid passage in thirds requires a completely automatic and subconscious technical control, and it is in the early stages of study that the essentials of this control can most easily be acquired.

A scale in thirds presents three separate though closely allied difficulties: (1) the correct placing of the fingers in the same position; (2) the change of position on the same pair of strings; and (3) the change of position in crossing the strings If these three difficulties are studied and mastered separately, thirds need give little real trouble to the intelligent student.

The first problem can be studied as soon as the pupil has acquired a fair accuracy and facility in the first position -when he can play the later studies of Wohlfahrt, "Op. 45, Book One," for example. He should be given exercises of the following nature in various combinations of major and minor thirds and on each pair of strings:



6 1. 50 8 10 8 1 eta.

the authoritative books of the period Later, when these can be played accucontent themselves with saying that the rately and without hesitation, the follow elbow is correct, and leave it at that. lowing exercises can be introduced; Nowadays, however, most violinists real-



When an upbow is being taken to the and



giving all his attention to the pupil, he should be taken almost entirely from the until the second one can be accurately shoulder, so that when the middle of the played in eighths, legato, at a tempo of

correcting a rhythmic fault; and 2. As an as they were at the beginning of the miliar with the third position and can make single-note shifts with ease. He is sion of a passage. Even in these cases it For these reasons, the low-held elbow now ready for another series of exeris not to be recommended, and I would cises. They should be given in the fol-The best means of developing a pupil's suggest that you remodel your own bow- lowing order, and each mastered before



"FORWARD MARCH WITH MUSIC"

Are Piano Teachers Licensed in Michigan?

Q. Will you please tell me if the bill providing that no person can take private pupils unless certified by the State Board of Education was passed by the General Assembly at Lansing?—M. R. E.

A. Upon receipt of your inquiry I wrote to my friend, Dr. Earl Moore, for information, and he replies, "I haven't heard anything about it." Dr. Moore is Director of the School of Music of the University of Michigan, so he would know if any such scheme were in operation. Attempts at certification have been made by a number of States, and if you are interested I advise you to write to Miss Edith of State Presidents which is maintained set of books for sight-singing during the tion as one of its functional activities, ing Exercises," is a satisfactory book for and she is therefore in close touch with this purpose. all sorts of matters such as certification, As your students become familiar with State associations, and so forth,

More Information About the Dulcimer

enough to provide us with additional in- in a few months you will find yourself formation about the dulcimer, and we teaching a course in integrated theory are glad to add to what was said in the in the most approved manner. By which July, 1943 issue the following, which is time you may find yourself making a quoted literally from a letter signed book of your own-if someone else hasn't R.S.T.: "There are apparently two dif- done it by that time! The material sugferent instruments called the dulcimer, gested may be procured from the pub-One is the old dulcimer which is listed lishers of THE ETUDE. in the reference books. There is also the so-called dulcimer which was used a number of years ago in Pennsylvania, Tennessee, Kentucky, and other localities. I got hold of one of these instruments sometime back, and in making an investigation at that time I found that Mr. John Jacob Niles, Boot Hill, Rural Route 7, Lexington, Kentucky, probably knows more about these instruments than anyone else in the country. The dulcimers made in this country were apparently practically all homemade instruments and varied considerably in design, number of strings, and so on. The instrument I have is tuned in open fifths, starting with A. Some of the instruments. I understand, can be tuned starting a fifth higher, with D. However, the strings on the particular instrument I have are too long for this and I have found it necessary to start with A." Thank you very much, R.S.T.

Q. I am writing to ask if you will be so kind as to give me some advice re-garding a textbook to be used in a class in Elements of Music to be given to stu-dents in the second year of high school. The course will meet five times a week, nd in connection with two years of Harmony or two of Appreciation of Music, will receive one unit of college entrance credit. The course is to include scales, key signatures, intervals, chord formation and inversion, rhythm and meter, transposition, melody writing, sight-singing, dicta-tion, and so forth.—M. C.

A. I doubt whether you wan be said to so forth. Other scales will follow this are probably using the right hand and single viola note is to start off the next things that you want to include in your senses a property of the white keys the reason you can apparently trill bet that he thinks it logical and effective. I course. There ought to be such a cook, the present I will have to be fingered 1-2-4-1-2-4-1, in- ter with the left hand. Under army conductivities and the usual 1-2-3-1-2-3-1, and so ditions it is difficult to its difficult to think the single note played by the suggest that you have your statements for forth. From black keys they can be man-technic and probably the best you can

Questions and Answers

Conducted by

Karl W. Gehrkens

Lucille Robbins, Liberty Theatre Building, "Music Notation and Terminology." This Lincoln, Nebraska. Miss Robbins has been will give them something to do outside for some years Chairman of the Council of class, and you will need to provide a by the Music Teachers National Associa- class hour. "Supplementary Sight-Sing-

notation you can then teach them scales, chords, and intervals-by sound, sight, and keyboard. This will lead naturally into the invention of melodies, and before long they will be adding chords to their melodies. Dictation is a natural ac-One of our readers has been kind companiment of sight-singing, and with-

Can One Play Without the Middle Finger?

Q. Could you advise me of an instruc-tion in special fingering on the piano for a girl who has lost the middle finger of her right hand? I am wondering espe-cially about the wisdom of practicing scales, arpeggios, and exercises with the right hand as well as the left. This girl is doing good work with the

violin, having studied under excellent teachers for about nine years. While she does not wish to specialize in piano, there will be very definite uses for it in her plans. Her work, so far, has covered by two years on this instrument, but she is making very good progress; while her instructor is widely read and traveled, she seems to have no knowledge of any helpful literature on this subject.—E. L. M.

A. Since there is no music edited especially for cases such as this, it is up to siderable facility in playing the piano. the teacher to solve each problem as best he can. It is altogether possible to learn to play the piano quite well in spite of this handicap. The most important thing An Introductory Theory Course, will be to develop sufficient flexibility of thumb and wrist to get the thumb under the fifth finger in ascending passages, instead of under the fourth as is usually done, and to get the fifth finger over the thumb in descending passages instead of the fourth finger over the thumb.

By all means, practice scales and arpeggios with the right hand as well as with the left. Fingerings for scales will takes extreme nervous and muscular have to be adapted but will, in general, control, and it may very well be that the follow set patterns. Finger the C major hard work you are doing with your right Kessler, an experienced orchestral conscale 1-2-4-5-1; and so on; the C- hand and arm is interfering with your ductor, for his opinion about this, and A. I doubt whether you will be able to sharp major scale, 2-4-1-2-4-5-1-2, and trilling. If you are very right-handed you he states that to him the purpose of the

Professor Emeritus Aberlin Callege Music Editor, Webster's New International Dictionary



Tribute to Theodore Presser

aged very well by beginning on the second finger, as from D-flat, 2-1-2-4-1-2-4, and so on. Or, if all black notes are used. as from G-flat, use the same fingerings as from C.

As you can see, it is necessary always to use the fourth finger where the third is usually used, and the fifth finger for the fourth. In time the performer will easily read in fingerings, 4 for 3, and 5 for 4, and will undoubtedly develop con-

About Playing Trills

Q. I have great trouble executing trills, Q. I have great trouble executing tritis-and since entering the armed Services my trill is worse than ever. I can trill better with my left hand than with my right, and yet I have never practiced trills with my left hand. About five years ago I got a book of trill studies but I never got any-where near the most time territory out anywhere near the speed they were meant to be played. I enjoy THE ETUDE and especially the "Questions and Answers" page

A. To trill both rapidly and evenly

hope for is to hold your own fairly well in the expectation that when you are mustered out you will be able to practice for several hours a day without interfer ence and thus build up both your mech. anical and your musical ability again Good luck to you, and may you always continue to find comfort and satisfaction in playing the piano!

Piano Teaching as a Career

read your Question and Amszer column to the month of the column to the c

are there in the child States; is music teaching becoming more or less important, and what are the prospects for a piano

A. I advise you to write to Mr. C. M Tremaine, National Bureau for the Advancement of Music, Rockefeller Center New York City. He will probably be ablto supply you with some free literature and also with some of the statistics that you want. My own guess is that plane teachers as a class are probably not doing as well during wartime, but that they will have a great burst of business as soon as the war is over. Certainly the interest in music is growing steadily, and even in the mldst of war, some teachers report that they have more pupils than ever and that they are able to charge larger fees because there is so much money in circulation at this time If there is a piano teachers' association in your nearest large city, you might get one of its officers to tell you what the

Orchids for the Editor and a Fine

Many times has It been my wish to express appreciation and admiration for not only your scholarly answers to those seek-ing solutions to make things look reasonable, but that rare ability to place your own personality in mu'ual understanding

own personality in mutual understanding and sympathy.

In the very earliest days of Taz Eroza I was a small boy of seven years, and my father was principal of the high school in Wilkes-Barre, Pennsylvania. He also sang professionally and I well remember his remark: "Presser is a great man, and his foresight will carry on." You have just cause that a part of this ideal has been ably met, even as the younger Walter Damrosch has carried on for his father. Leopold .- B. E. G.

An Army Bandmaster Asks For Information

Q. The slyteenth measure of the "Midsummer Night's Dream" Overture has ining the liberty of stating my curiosity. Why at that particular spot does the viola in the orchestral score play just one note and then remain out again? We have been using this number in one of the Army bands, and the arranger gives this one note to the oboe. I studied conducting with you many years ago and am coming back to my old teacher for advice.—R. V. H.

but there just isn't. For the present a wall stead of the usual 1-2-3-1-2-3-1, and so ditions it is difficult to improve one's observable that the single note purpose of think the single note purpose suggest that you have your students get stead of the usual 1-2-3-1-2-3-1, and so ditions it is difficult to improve one's observable that the single note purpose of the would produce the same effect shall be a small state of the single note purpose of the would produce the same effect shall be a small state of the single note purpose. (Continued on Page 367)

THE ETUDE

HE STUDY of beginning harmony can be made more interesting than it usually is. Students, even the good ones, often fail to make any practical use of their harmonic knowledge. This is because there is little direct connection between the traditional four-part, hymn-tune harmony exercise and the musical compositions which the student encounters in his daily playing and listening experience.

A pupil may learn to add tenor, alto, and soprano above a figured bass; or he may learn to add the three lower voices below a given soprano. He may even succeed in avoiding that thorn in the side of the harmonic purist-parallel fifths. And yet, this painfully acquired knowledge may not increase his understanding and appreciation of music in the least, and probably will not stimulate his creative instinct at all,

This lack of relationship between the theoretical and the practical is even more apparent to the instrumentalist than to the vocalist. Below (Ex. 1) is a typical sample of the type of material encountered by the elementary harmony student; while the next (Ex. 2) is typical of elementary instrumental music,



At first glance one might think that the main difference between the two examples is merely the fact that the first is in four parts, while the second is a single melody with rhythmic accompaniment. But there is a more significant difference than that. In the second example, only basic harmony is used.

In practical harmony there are really two classes of chords; basic, or necessary chords; and ornamental, or embellishing chords. The composer may use only basic harmony, depending on rhythmic figuration for the necessary variety, or he may embellish the harmony by a judicious use of ornamental chords. The average harmony student, however, is apt to turn out an exercise in which the two kinds of chords are hopelessly confused-indeed, in which all chords are used as if they were of equal importance. The net result is that the student, while acquiring a certain facility in voice-leading and a certain cleverness in cramming a lot of harmonic variety into a limited space, is usually lacking in feeling for cadence, phrasing, balance, unity, and form.

Tracing the Faults

The faults mentioned above are directly traceable to the method by which the student works-the method which he is forced to adopt by the very nature of the hymn-tune style. The common practice is to go along, note by note, choosing a chord for each melody tone. The student tries to think of several chords which contain the given tone. He then tries to choose the one which gives the best voice-leading with the chords immediately preceding and immediately following. If some forbidden progression appears, he tries to avoid it by making an inversion.

The final outcome of such an effort is usually an uninteresting succession of chords-a hopeless jumble in which secondary harmonies are used where primary harmonies are needed; dissonance occurs at the wrong places, rhythmically speaking; and the melodically unimportant notes may have as much harmonic stress as the principal tones.

In most practical compositions there is only one basic chord to each measure. Often there is only one change of harmony in an entire phrase. It is not necessary that every melody tone be contained in the underlying harmony. At certain points the rhythm may demand a change of harmony even though the melody notes may not change. The experienced com-

Simplifying the Approach to Harmony by Ralph Ritchey

deciding where a chord change is needed and in alternating dissonance with consonance.

The understanding of four-part vocal writing is essential to a well-rounded musical education. But good voice writing is complicated and difficult-much more difficult to teach than simple piano style, Hymntune composition should come late, rather than early, in a course of study in harmony.

The pupil should first be taught to scan each measure and choose a chord which fits the important tones, He should be taught from the beginning that, while some melody tones have also a harmonic function, many tones have only a melodic function. In the following (Ex. 3) the basic harmony is obviously the C major chord; the D-sharp is merely melodic in func- lowing improvement (Ex. 6):



In more advanced vocal style the D-sharp might be harmonized by some embellishing chord, but for the beginner the following basic treatment is more useful.



A good exercise for developing a feeling for form is to have the pupil, at the piano, play a simple melody with the right hand while the left hand strikes the tonic chord over and over again as the phrase is being played. The tonic chord will probably sound possible for several beats, even for several measures. But eventually a point will be reached where the tonic chord will become unbearable to the ear. That is the point where the basic harmony needs to change, The pupil will

SHARE YOUR ETUDE

Paper limitations are so

severe that it is only with diffi-

culty that we can print enough

copies of THE ETUDE to fill the

fast-growing demand. Make your

ETUDE "work double" by shar-

ing it withesome less fortunate

music lover.

poser is guided by his feeling for rhythmic balance in know that any chords, other than tonic, which are introduced preceding this point of necessary harmonic change are purely ornamental and are not part of the basic harmony. The following (Ex. 5) shows the application of this method. The only bad spot occurs on the tone marked (*). A new basic chord must be chosen at that point.



A pupil working by ear can now arrive at the fol-



Now to make this into a little musical phrase the student need only apply some uniform rhythmic pattern to the basic chords (Ex. 7):



A few simple accompaniment patterns, such as the following, can be given the pupil as models as soon as the tonic, dominant seventh, and sub-dominant chords are learned. The pupil can discover other forms of accompaniment by observation and analysis of simple, published compositions.



The use of piano-style, basic harmony will prove more interesting to the pupil because it is more directly related to his everyday needs. After much practice in the use of this style, the more complicated harmonies can be correctly understood and intelligently used, and four-part voice writing can be done artistically with a proper feeling for the interplay of basic harmony with ornamental effects.



ANDRES SEGOVIA

HE TRADITION of the guitar is extremely old, and when I speak of its tradition, I mean its purely musical tradition. The 'popular' guitar, used for the playing of folk-airs, accompaniments, dances and the like, bears about the same relation to the classical tradition as the piano played in the amusement center of some Western pioneer town (where traditional melodies are sung) might bear to the musical development of the piano of Beethoven or the clavichord of Bach. In other words, the instrument is the same, but the uses to which it is put divide its history into separate and very different

"The classical guitar, then, is solely a musical instrument and it dates back to the oldest classic times. The name itself comes from the Greek, kithara; and either the guitar as we know it, or some ancestor built along similar lines, was known since the days of Pericles. It was brought into Europe by the Spanish, who got it from the Moors. From Spain, it was carried all over Europe; and though it easily became popular in each country it entered, the guitar has retained a peculiarly Spanish cast of personality. That does not mean that music of other lands cannot be performed upon it; still, it seems to me that the personality of the guitar and the personality of the Spaniard have a sort of predestined affinity. In my own case, I like to say that I formed my affection for the guitar before I was born, and came to earth only in order to find and play it!

A Tradition of Its Own

"The real nature of the guitar is best realized when one understands that, in the fourteenth and fifteenth centuries, it and the organ were the only polyphonic instruments known. The Greek kithara developed a tradition of its own as it traveled from land to land; the tradition of the lute, or lute-type of instrument. We find Bach writing directly for the lute (die Laute) in the seventeenth century-but fully two hundred years earlier the lute-type developed in Spain as la vinuela. It is this instrument, the vinuela, that is the direct ancestor of our present-day guitar. Indeed, the transition between the vihuela and the guitar was almost imperceptible, both instruments being found at the same time. The difference is that the older form has double strings, while the modern guitar has single strings. In rural Spain, the guitar is even now still called la vihuela, for the sake of old tradition.

"The earliest formal composers wrote directly for the lute or vihuela (or guitar). In 1535 we find Don Luis Milan and, at about the same epoch, Valderrá-

The Guitar and Its Tradition

A Conference with

Andres Segovia

The World's Greatest Guitarist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

After an absence of five years, Andrea Separia has returned to the United States to continue his singular achievement of keeping a fourthfire after single-handed. Mr. Separia (the same is accessed as its second achievement of keeping a fourthfire after which the five of a diginalised, classical acids instrument. Actually, Mr. Separia objects, he has done as such thing. The suiter is and obvery has been a diginified, classical objects, he has done has such thing. The suiter is and obvery has been a diginified, activation of the statement when has done in its best on its principle and the suiter of the suiter is a suiter of the suiter of th

bano and Alonso de Mudarra writing noble music for only the skin of the artist's sensitive finger tips this instrument. Indeed, it may not be an exaggeration to say that much of the development of polyphonic instrumental music (as opposed to the natural polyphony of the orchestra) stems directly from this old guitar, And, of course, the classic tradition of the guitar is much older and much more widely circulated than the lighter forms with which the guitar is

very often popularly associated. "The question naturally arises: if the guitar is so old and so musical and so lovely, why is it not better known and more widely played? The answer is a complex one. In first place, the guitar is difficult to play well. Certainly, I realize that the same is true of every instrument-it is not easy to produce a beautiful, balanced, artistic effect on a violin or a piano. either. But apart from this general kind of difficulty, which roots into the impossibility of perfection, a special sort of technic must be developed in guitar playing. That, perhaps, is due to the fact that the guitar shares the nature of two instruments and requires a mastery of two techniques. The left hand manipulates the strings, as in violin playing, finding its own tonalities and producing intonations. The right hand is responsible for the polyphonic effects, for tone quality, for expression-in a word for sounding forth the tones that left hand has produced and for investing them with musical soul and meaning besides. The right hand, then, shares the properties of harp playing. Thus, the combined techniques required for any satisfactory approach to guitar playing make the instrument a bit more difficult even than either of the other two alone. I may add here that the guitar strings are never plucked with an instrument -between soul and sound there is

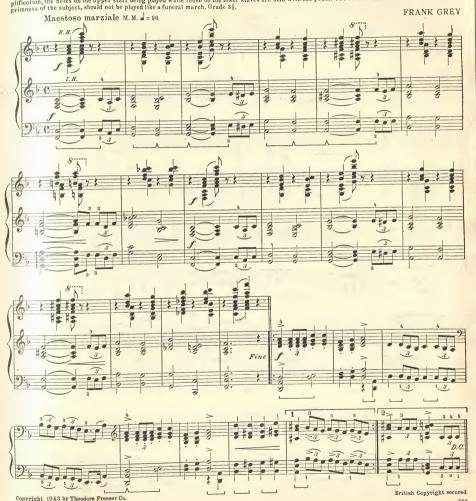
"Another difficulty of guitar playing is that of tone quality. The instrument has, of course, no pedals. The task of the pedals, which is to prolong tonal vibrations, thus making the sound more lasting and more binding, must be achieved entirely by the fingers. In other words, the natural tone of the guitar is one of

brief duration; the art of the (Continued on Page 365)

GIRL WITH GUITAR From a painting by Jose Huerta

BRAVE HEROES OF BATAAN

A timely bravura tribute to Americans who bore the first brunt of the enemy and made unthinkable sacrifices. It is written upon three staves, for sim-A time to provide a tribute of Chiefmans who over the tirst ordine of the enemy and made untributed assertinces. It is written apply to the pliffection, the notes on the upper staff being played while those on the lower staves are held with the pedal. The second section in D minor, despite the grimness of the subject, should not be played like a funeral march. Grade 3½.



JUNE 1944

PASO ARROGANTE

Paso arrogante really means "arrogant dance" or more literally, "arrogant steps") and suggests hidalgos dancing at a court function. The rhythms should be strictly obtained, without being rigid. The Spanish flavor is splendidly marked. Grade 5.

FRANCISCA VALIFIO





GAY HUMMING BIRD

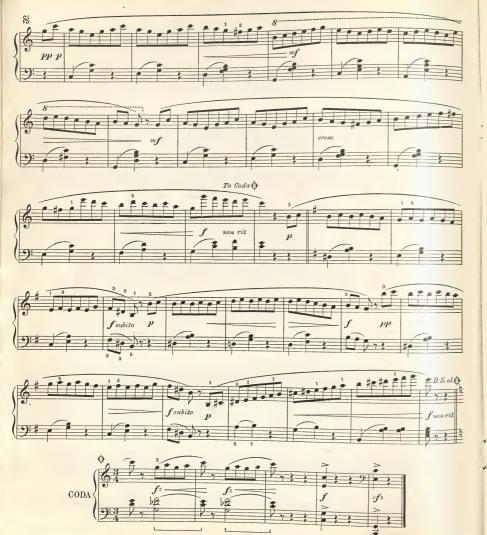
Here is a fine test of your speed and articulation. Every note must be clear, but the long phrases must be made to sound as much as possible like the little, prismatic, winged beauty in flight. Work with the pianissimo passage until it is like a breath of springtime. Grade 3½.

C. FRANZ KOEHLER

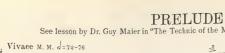
As fast as you can play it



Copyright 1942 by Theodore Presser Co. JUNE 1944 British Copyright secured





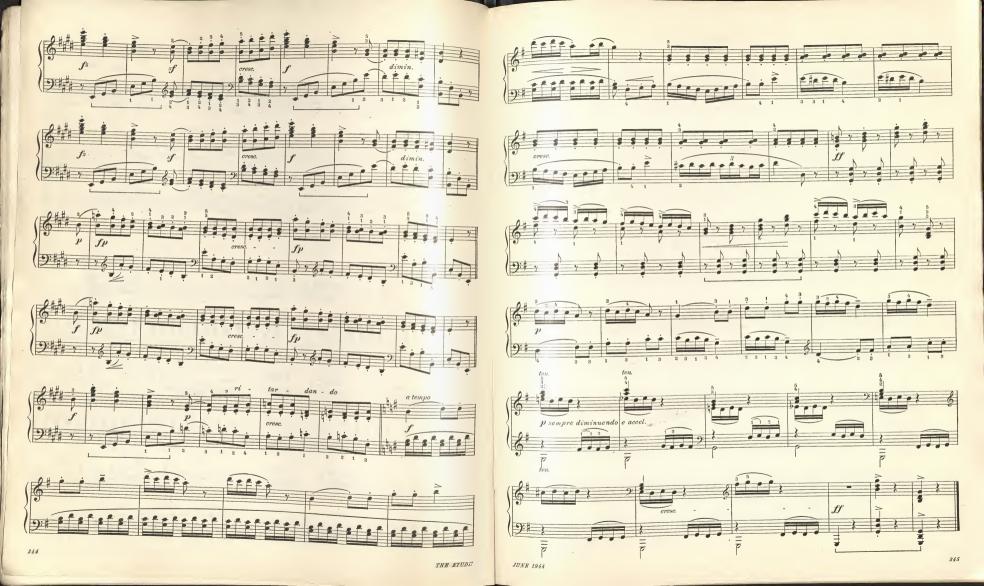


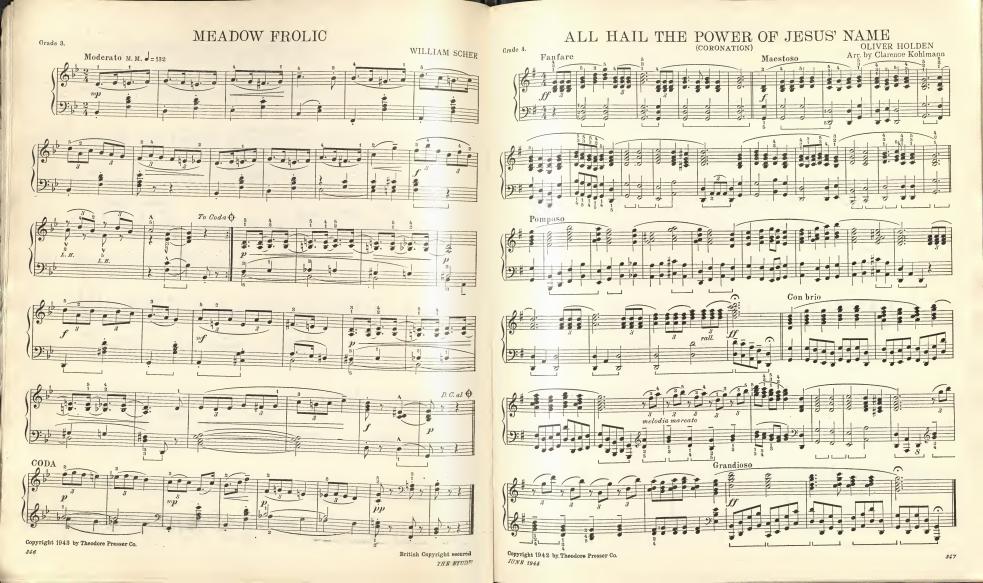




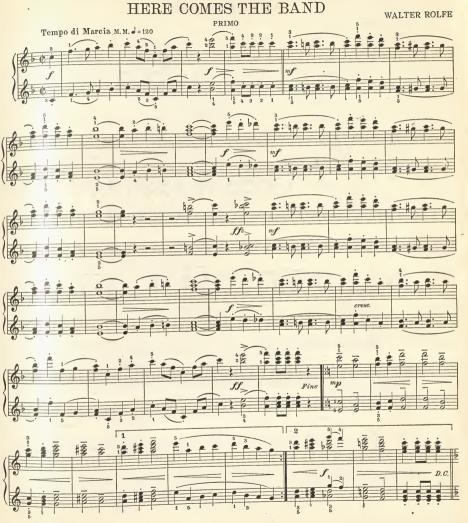
Bethoven called this lively rondo "Rage over a Lost Penny" and, as he had a fine sense of irony, he is believed to have pictured a fussy old gentleman very much put out in seeking a lost coin. This work was written in 1825-26, one year before the master's death, when he was tired, sick, and deaf, but not very much put out in seeking a lost coin. This work was written in 1825-26, one year before the master's death, when he was tired, sick, and deaf, but not very much put out in seeking a lost coin. This work was written in 1825-26, one year before the master's death, when he was tired, sick, and deaf, but not very much put out in seeking a lost coin. This work was written in 1825-26, one year before the master's death, when he was tired, sick, and deaf, but not very much put out in seeking a lost coin. This work was written in 1825-26, one year before the master's death, when he was tired, sick, and deaf, but not very much put out in seeking a lost coin. This work was written in 1825-26, one year before the master's death, when he was tired, sick, and deaf, but not very much put out in seeking a lost coin. This work was written in 1825-26, one year before the master's death, when he was tired, sick, and deaf, but not very much put out in seeking a lost coin. This work was written in 1825-26, one year before the master's death, when he was tired, sick, and deaf, but not very much put out in seeking a lost coin.















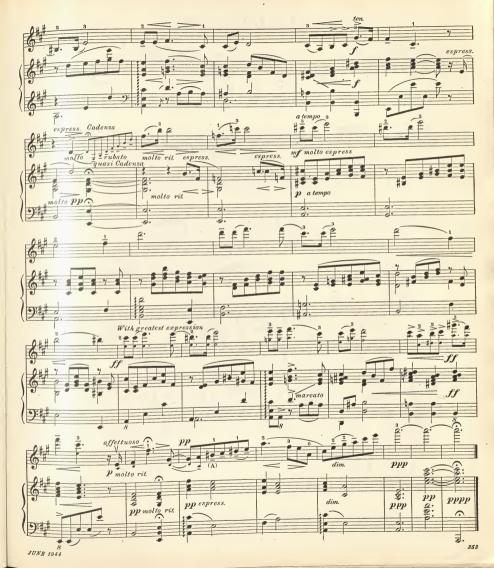
AT DAWNING

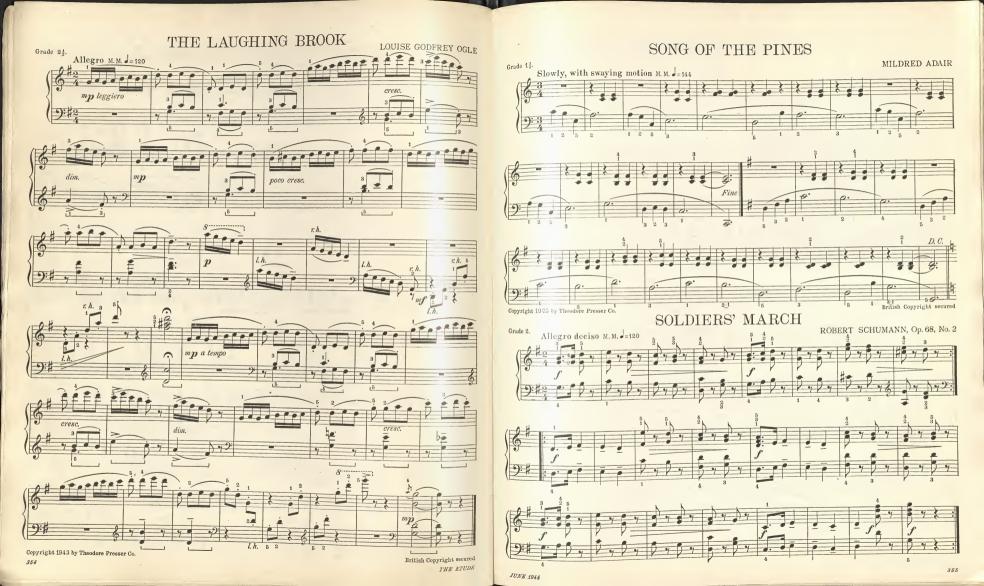
Millions have been thrilled with the performance of this, the best known-work of the famous American master of melody, Charles Wakefield Cadman, by Fritz Kreisler, eminent Austrian violin virtuoso. Victor Record No. 1165-A has had an especially large sale and may be used as a teaching model for students learning this composition.

CHARLES WAKEFIELD CADMAN Transcribed by Karl Rissland



THE ETUDE





GLISTENING GLIDER



The Technic of the Month Conducted by Guy Maier

Prelude in G Major, Op. 28, No. 3

by Frédéric Chopin

THE FAMILIAR G Major Prelude makes an excellent foil for the F Major Prelude presented in the April ETUDE. The wise student will study both at the same time, for the G Major's left hand, spinning gaily in the sunshine, is an ideal balance wheel for the softly purring right hand of No. 23.

Like the F Major Prelude, the G Major

should be thoroughly practiced with separate hands. Don't make the common mistake of neglecting the right hand, for it sets the pace for the left and must be taught to sing richly and ardently, yet leisurely. Just for fun, try playing this right hand with simple "tango" accompaniment, and you will quickly sense its warm, carefree, Latin flavor, thus:



Chopin has inserted many rests during the progress of the melody; to play these separate articulations without loss of line, use some such contrasting touches as are indicated above. Note the suggestions for dynamics which I have made. And have you noticed those triple-dotted half notes? Rare, aren't they? Can you "figure 'em out?"

Emphasize the contrast between Measures 16-19, (forte) and Measures 20-26 recommended in Measure 25, with an immediate a tempo in Measure 26.

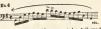
Keep hand and arm completely quiet quarters of each measure. If in at all times; curve finger tips as much doubt about pedal in compositions like as possible; avoid the "trick" fingerings this Prelude, always use less rather than given in some editions; if you prefer, use more. fourth finger on G (seventh note of Sunshine and sparkle below; soft

JUNE, 1944





Finally play in "perpetual motion," avoiding all accents except at the turn of each measure's wheel, where the E and D are stressed sharply to give fresh, whirling emphasis, thus:



The above directions must be followed also in practicing Measures 28-31, right hand alone, and hands together. Be sure to make a short but convincing ritard and diminuendo as this unison pattern spins off into the air (Measure 31).

Play the first of the two final chords mezzo forte and in time, like sharply plucked harp strings; then immediately start arpeggiating the last "echo" chord very slowly and softly, thus:



Use soft pedal often in the Prelude, . A brief poco ritard is but damper pedal very sparingly—since low middle C. For best results I advise Here are a few pointers for that diffiof damper pedal on the first and third

measure) instead of fifth. Practice in the laughter, cool fragrance above; such is following fast impulses:

the mood of the G Major Prelude.

"When music and courtesy are better understood, there will be no war." -Confucius (551-478 B. C.)



Remedy for "ragged nerves"

Ever find yourself not-the-best company . . . maybe even on the blue side, jittery? War-time worries, business problems? Then you should know about the best pickup in the world, one that never lets you down! It's the thrill and satisfaction of creating music yourself.

can play beautiful music if, compact form, styled to fit into like many others, you have your living room no matter had no training, or have "let what its size. Because the your musicgo." Here's the an- Hammond Organ creates swer! Organ music, as you musical tones the marvelous know, is orchestra-rich, vivid- electronic way, it requires a ly expressive, dramatic. Well, space only four feet square. it's those very qualities of the organ which, even in the hands available now, of course, we of an amateur, make the sim- are busy with war work. But plest music rich and satisfy- you can hear and try this fine ing. The vibrant, sustained notes of the organ make beau- Hammond dealers have retiful music easy to play.

brings you these rich, color- yours when Victory is won.

Perhaps you wonder how you ful organ tones in modern,

Hammond Organs aren't instrument now . . . many served one for this purpose. Also, the Hammond Organ Come on, try it—and plan for

FREE-Write for your subscription to HAMMOND TIMES, monthly magazine about organ music for the home. Hammond Instrument Company, 2929 N. Western Ave., Chicago 18, Illinois

HAMMOND ORGAN



DOING WAR DUTY WITH THE ARMY, NAVY AND MARINE CORPS

Let Us Sing in English!

(Continued from Page 326)

the sense (which is what the listener And you'd say those words normally. pression wants to find out about) at the same But if you use them in singing, the time that it follows the musical line with chances are you'd say 'Motherrrr'-or strictest accuracy. It can happen that 'Our Farrtherr, Who art in Heavvennn,' a word which occupies one eighth-note believing this to be good diction. It is in the original, needs two sixteenths in not! It is one of those artificial exaggerthe translation, but that in no wise disturbs musical line or accent.

English Can Be Beautiful

This is far from true. With its rich in- ble easily, lightly, unaccentedly, whether the A to the E with the left foot in- to raise the toe as high as we did in heritance of both Latin and Saxon ele- you say or sing it. The young student volves no new action; going from the the sitting position. ments, it can be as lovely as either of its innocently enough misunderstood my ad- C-sharp to the E with the right foot ancestors—provided it is treated with vice through the common falling of overmight be done in either of the following the same dignity and care that the sing- emphasizing the thing you concentrate ways (the small notes, as before, repreing student bestows upon his Italian or upon. No one should sing 'Hea-VUNI' senting the pedal keys sensed but not shoulders, or extended upward. On the

into a faint a-a-a-e-e. Thus, in casual have the pleasure of listening to natural, is no hard and fast rule as to which keys very useful also in strengthening the speech, late becomes laaeet. In singing, pleasing English! however, it must not! The 'art' is to the door and found your soldier-brother cause by singing so clearly and beautithere, home on a furlough. You'd call fully in English, that the demand to hear out, 'Heavens! Mother, Father-come!' it will increase!'

ations that makes English unpleasant to hear in singing. It isn't the fault of the language! "I once corrected the 'Heav-venn' error

"Finally, then, the singer who gets a by advising the young singer to accent chance to sing in English and provides the first syliable and then to add an inhimself with adequate and musical trans- significant 'vun' as second syllable; but Innear with accounter and mission in English! I was met with the objection. But you by first finding the B, which is now found that the weight of the body on 'hard' or 'ugly' language in which to sing. don't. Because you touch the final sylla-Neither should he sing 'Heav-vennn,' He played). The toes only are employed: "For one thing, English vowels must be should begin by saying the word, quite pronounced clearly and correctly. This naturally. If he pronounces it correctly is not always simple, because many he will find it to sound like 'Hea-yun vowels in English (nearly all, in fact!) (or Hea-v'n), the second syllable said tend to become dipthongs. We do not very lightly indeed. If he transposes this say the clear a-a-a that one finds in natural sound into his singing, his dic-French, German, or Italian; we trail off tion will improve—and his hearers will as it is in the scale of A. However, there strengthening the knees, it will be found

"We need to sing in English, there's no minimize the slight introduction of the question about that! If real, deep-rooted, ee sound, and to bring out the consonant personal interest in, and love for, vocal directly after the aa. The vowels, how- music is to continue, it must grow out ever, never offer the difficulty of the of audience enjoyment—and nobody can consonants in word endings! As a rule, get full pleasure from something that he English-speaking singers (this is espe-only half understands! By demanding cially true of students) tend to sing their singing in English, our audiences can native tongue very differently from the promote great good to the cause of music. way they speak it. Suppose you opened And the singer himself can help the method of playing Part "C":

"Oh. Those Pedals!"

(Continued from Page 329)

tervening pedals. In this way, one counts with both feet as written. While the right pedals rather than measures distances foot remains over the C, the left foot subconsciously, the foot moving lightly is playing the first note; then, while the and rapidly.

should be consistent with the ability to on through the exercise. with practice?

This plan may be followed through the exercise (Ex. 1), taking the notes in pairs at first; that is, from C to E, E to G, and G to C; then, with the right foot, starting with the fifth meas-The root, scattering with the same time, and the ure, from B to D, D to G, and G down in position at the same time, and the ure, from B to D, D to G, and G down in position at the same time, and the back Toccate in F, which will be It is said that "there is nothing new toccations and the same time, and the same time to B—in the last instance passing four gaps will help. Now let us get the habit shown later. This gives rise to the ne- under the sun." Perhaps some of our to B-III the last measure some of sensing a note ahead. That is, while cessity of acquiring strength and flex-advanced players who read the foregoing straight through, and the last four with scious of sensing the E with the right

358

right foot plays its C, the left senses the In the examples given in the foregoing, intervening pedals as before until it In the examples given in the coregons, the time values of the small notes are reaches its next note; then, of course, H. Rogers, or "The Organ," by Sir John tempo at the first period, but to grow up we pass over the intermediate pedals stant the left foot is depressed, and so

Here, again, both feet should be placed

played with the left foot before we de- helpful also. These would be comparapress it. We depress the G with the left tively simple for the student to work foot and we are conscious of sensing the out for himself, but a few suggestions F and G with the right; then we play may be of assistance. the G. This gives us somewhat this im- 1. Sit on a chair, with both feet on



Now let us take the last measure we played, in the following three forms:

Of the two ways, I prefer the former, one senses in passing from white keys ankles. to black, or from black to white. Part "B" could be done thus:

The seft foot simply passes over the intervening black key. Following is a

key, and from white key to black key. from moving. He should be very careful, the same for both feet.

So far, we have made use only of the Notice that the foregoing paragraph A notable exception to this rule is found the Nilson studies.

Now the whole exercise may be played and A with the left foot, as in the pre- Playing," by L. Nilson, Some exercises

vious exercise. We also sense the G to be away from the pedal clavier would be

the floor in a natural position. Keeping the heel on the floor, raise the toe as high as possible and replace it. Do this eight or ten times with the right toe: then proceed in the same manner with the left toe; then with both toes.

2. Proceed in the same manner with the heel, keeping the toe on the floor (right foot, then left, then both). 3. Combine both these exercises by al-

ternately raising and lowering the heel and the toe.

4. These three exercises now may be easy to do, since it is to the left of the the feet will make the exercises more C in the previous exercise. Going from difficult; also, we shall hardly be able

5. Another very good exercise is to stand with arms either at the side, extended horizontally on a level with the count of "one," rise up on the toes, bringing the heels from the floor. On count "two," bend the knees, allowing the body to sink. On count "three," straighten the knees, bringing the body upward. and on count "four," lower the heels. While this is primarily an exercise for

One undesirable tendency in pedal playing, especially the playing of rapid passages with alternate toes, is to make the entire thigh move from the hip joint. To obviate this, let the student take an exercise like the "First Pedal Study," by Yon, or the following:



This he should practice at a quite slow tempo at first, trying to sense the motion of the ankle joint rather than the Enough examples now have been given whole thigh. This sensation can be to show how to proceed from white key helped at first by placing a hand on to white key, from black key to white each thigh and trying to keep the thighs In the latter instances, the method is however, not to make any of these muscles tense; relaxation of the pedal-play-It will be found that these passages ing mechanism is just as important as are perhaps more difficult than those that of the playing mechanism for the found at the beginning of most instruction books for the organ, These prin- days. The tempo gradually should be ciples, however, can be applied to the increased during the practice period, and exercises in any good organ "method" also in the course of several practice or beginner's book, such as "Graded periods. In other words, it would be

should be considered what the again Let us take a passage in which both our exercises, Of course, we know that the toes. The up and down motion of the the heel is used almost as much as the heel, on the other hand, can hardly be toe in pedal playing. It is used chiefly, made, without some motion of the thigh. , however, in connection with the toe of Nevertheless, it is well to try to sense the same foot, either preceding it or as much motion of the ankle joint as following it. In this case the toe is possible, even when playing alternate usually-but not always-on a black key. heel and toe with the same foot, as in

straight through, and the last lour wine scous of sensing use a wall use land the right foot alone in the same manner, toc. Let us play the E, and while doing of no better exercises than the second to me in my work of playing and teaching the P. the right foot and a the second to me in my work of playing and cases always sensing the pedals in between. So we are conscious of passing the B part of the book. Studies in Pedal ing, and I pass them along for what they (Continued on Page 360)

Voice Questions

Answered by DR. NICHOLAS DOUTY

No austions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

a loud tone on my medium low and lower tones without forcing. I do not open my mouth as wide as some singers. Do you think it would be better if I dropped my lower jaw more?-D. H.

A. Little errors of production creep into one's singing unobserved. Usually when one's attention is called to them the remedy sug-gests itself. Sing before a mirror Watch the upper lip and see that you do not pull it down. If you do, the tone will sound thin and contracted.

2. If you had told us more about yourself we might have been better able to help you. Are you soprano or contralto, and what is your age and the natural range of your voice? your age and the natural range of your voice?
As you descend the scale It seems as if you do expression, your voice is "fully developed," which ness Therefore, the tone becomes weaker and probably somewhat breathy. Your teacher will tell you how much time to give probably somewhat breathy. Your teacher should explain this fully to you.

3. There should not be a fixed position for The Question of Church or Classical Latin?

b. Having recently heard Dubois' "Seven assume the position most comfortable to the minded of the question of pronunciation. Is assume the position most comfortable to the production of the vowel sound you are sing-ing. This, too, should be thoroughly explained

Movable DO

Q. What are the possibilities for one to ob-Q. What are the possibilities for one to obtain choral work here in New York, in radio or in church's I have had three years' voice 'Commentaries on the Gallic War,'' it would reining and sight-singing, seven years' piano, and a course in theory.

The contract in theory.

The contract is the contract of the contract of the consistent and correct to pronounce all the words in the classic manner. Caesar's famous words in the classic manner. Caesar's famous contract of the con

ited time I have at my disposal, an hour or two a day. My range lies from the low G to the liturgy are pronounced as if they were two octaves above, although I can include a Italian.

developed. It all depends upon the individual.

JUNE, 1944

use of the voice is a special one, almost impossible to be learned by reading books and listening to singers alone. You should become acquainted with an experienced singing teacher who will personally demonstrate to you how to control the breath, how to form vowels and consonants, how to focus your voice and all the other things necessary to success as a singer. This will be a long and not at all an easy process, and you must persevere in it for years. If your tones are all of good quality your range is long enough. A knowledge of French and Italian will enable you to sing in those languages earlier than other students of those languages earlier than other students of your age. Singing in choruses will improve your feeling for ensemble, but it should not be indulged in too much until you have a well-defined understanding of the fundamental technique of the use of the voice. Make haste slowly and avoid the Big Tone until you are several years older, and, to use your own expression, your voice is "fully developed."

it correct, for instance, to sing Venite instead of Wenite, or to say Cruchifige instead of to you by your teacher.

Krukifigay, the word being spelled "Crucifige" When are the sounds of modern Latin difference of the sounds of classical Latin 2.5. O.

A. If you were to sing a setting of one of training and sight-singing, seens years' pinto, be consistent and correct to pronounced an use at the better method of sight-sing.

2. What is the better method of sight-singing, the stationary or the mousble Do!—M. T.

A. In every great city there are many managers who specialize in finding positions for againing young singers with voice, kinetic againing young singers with voice, kinetic again and the proposition of the propo an audition with one or two of them and see what luck you have.

The Bartions Voice Ones More

Q. I om securities, but only the first of precision plant I do not have much line to precise, atthough I occupy myself with the present custom to sling the little of the time of the precise attended to precise, atthough I occupy myself with the present custom to sling the little of the time of the words I am the words I am I may of the custom to sling the little of the time of the precise, attended to precise, atthough I occupy myself with the present custom to sling the little of the time of the little of the littl

opp. A. I should like the hest procedure for exercises with an estimate of hom much time to spand in preparation before studying pieces. At approximately unhat age can it be asid that the bartione voice is fully developed?

A. The second question is the more limited to the second question in the more limited potential, so we answer it first Three is no supervised to the second question of the more limited on the second power of the second question is the more limited on the second power of the local library. Four other my of Tit for Tat is present the second power of the second power of the local library. Four other my of Tit for Tat is present the second power of the local library. Four other my of Tit for Tat is presented by the second power of the local library. Four other my of Tit for Tat is presented by the second power of the local library. Four other my of Tit for Tat is presented by the second power of the local library. Four other my of Tit for Tat is presented by the second power of the local library. Four other my of Tit for Tat is presented to the local library. Four other my of Tit for Tat is presented to the local library. Four other my of Tit for Tat is presented to the local library. Four other my of Tit for Tat is presented to the local library. Four other my of Tit for Tat is presented to the local library. Four other my of Tit for Tat is presented to the local library. Four other my of Tit for Tat is presented to the local library. Four other my of Tit for Tat is presented to the local library. Four other my of Tit for Tat is presented to the local library. Four other my other

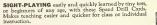
developed mentally and physically. Others and the dependent of the depende A. Henry Pontet, the composer of quite a

PIANO TEACHERS!

SPEED DRILLS (FLASH)

for Teaching Beginners Sight Reading

Complete Set of 32 Cards, Keyboard Finder and Book of Instructions - Only 50¢



EASY TO USE-Speed Drills consist of 32 cards with complete and easy-to-follow instructions for their use. On each card is a picture of the note on the staff which corresponds with the key on the piano keyboard. Thus, the student learns through his eyes, rather than the written or spoken word, the location and position of each note.

AN ADVANCED STEP-Speed Drills are an advanced step in aiding the student to quickly identify the note on the staff with the key on the piano. These handy cards stress visual accuracy, recognition of the keyboard posttions, producing rapid visual, mental and muscular

THE LARGE NOTES make vivid mental pictures. This feature is important, but best of all ... children like Speed Drills. They should be used at the first lesson, and the pupil should have a set for daily home practice.

SIGHT-PLAYING is becoming more and more of a requirement of pianists, and students at the very start, should be trained to attain it. Speed Drills will lay the foundation for proficient sight playing.

GET YOURS TODAY - Speed Drills may be obtained from your local music dealer, or send direct to us, the publishers. Complete set of 32 cards with instructions, only 50c.

JENKINS MUSIC COMPANY, Kansas City 6, Mo.



Cards in Place Back of Keyboar



Drill No. 1 For stressing visua





Drill No. 3 For stressing rapid playing the keys



For stressing rapid vis

EMMIT S. DEAN FINNEY TWO NEW SONGS "A SMILE IN YOUR EYE,"
and "MAY I HOLD YOU"
WITH PIANO ARRANGEMENTS EMMIT S. DEAN FINNEY BIG SANDY, TEX.



Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions. Ask for Catalog of Rewards for subscriptions you send

1712 Chestnut Street



Masterpieces of Piano Music has been termed the library of Piano

Music in one volume. The more than 200 selections by great composers contained in its 536 pages, comprise 53 Classic, 75 Modern, 38 Light, 25 Sacred and 29 Operatic Compositions. This volume is truly a source of constant enjoyment and entertainment to the pianist who delights in good music.

who delignis in good missic. For sale at your favorite music counter or sent POSTPAID upon receipt of price. Money refunded if volume does not meet with your approval (NOT SOLD IN CANADA), Illustrated folder with contents cheerfully sent upon

MUMIL PUBLISHING CO., INC. 1140 Broadway, New York, N. Y. Enclosed find \$______ for which send post-paid Masterpieces of Piano Music.

() Paper () Cloth

Name Street

City & State_

Paper Edition-\$2.50 Cloth Edition-\$3.00

CLASSIFIED ADS

FOR SALE: Used Vocalion, Two Manual Chapel Style, Reed Organ with Clayler, Electric Blower and Decorative Pipes. Box CA c/o THE ETUDE.

FOR SALE: Hendrich Jacobez, Amsterdam, (1704) Violin, Write West Side Music House, 328 Bridge St., Grand Rapids, Mich,

FOR SALE: STEINWAY CONCERT GRAND ABSOLUTELY LIKE NEW, SUB-STANTIAL DISCOUNT. Joseph Hoistad, 337 Oak Grove, Minneapolis, Minn.

SINGING MADE EASY-Book one dol-lar. Eastern Studios, Chambersburg, Pa.

CORRECTLY MADE VIOLINS have perfect tone without age; synchronizing proves this through the aid of electrical devices. Malconstructed instruments cor-rected, V. L. Schwenk, Richmond, Illinois,

MUSIC WRITTEN TO WORDS; classic, popular or sacred. For particulars write Dortha Goode Peters, 2202 S. Calhoun, Fort Wayne, Ind.



Broadwell Studies, Dept. 64-F Covina, California

LEARN "SWING" MUSIC

MODERN DANCE ARRANGING ELMER B. FUCHS
Brooklyn 26, N. Y. 335 East 19th St.

PIANO TEACHERS!

You should . . if not, write us at once. sing the scale of C, either ascending or Get in the BIG MONEY teaching popudescending or both. Ask the choir to exlar music (swing). Have your own school. 475 Fifth Avenue New York 17, N. Y.

CARNEGIE HALL 1st Performance

by Maria Safonoff, April 10, 1944 GRANDFATHER'S CLOCK, Gr. 1-40¢ KHAZAN DANCE, Gr. 3-4-60¢ Both plano solos by Vladimir Heifetz Order fram Theodare Presser Ca.

BUY WAR BONDS AND STAMPS FOR VICTORY

Tone, the Glory of a Fine Chorus

(Continued from Page 330)

he relieves the tension by blending into a lighter quality.

Most dynamics are variances in amount of tone. The crescendo and diminuendo may be short-of a few bars' durationor built up slowly through a long phrase WANTED: Hammond Organ or Orga-tron. State model, serial number, age, con-dition and price in first letter. Address rib cage and waist are well expanded at to the Chaplain, U. S. Naval Air Station, Ottumwa, lowa. or section. All crescendos must be built all times, the control of the dynamic coming largely from the abdominal muscles

How often do choirs and soloists sing submit the following examples. The first entire programs with the same tonal is from the Bach Toccata in F: color, a procedure as unsatisfactory and disappointing as an entire painting or exhibition done in drab gray-which would be meaningless and uninteresting!

Tonal color comes only through the feeling and imagination of the singer aided by the conductor. If the singer has neither, he still may sing, but will never express any real meaning. If these qualities are absent in the conductor, he may be a good technician or workman, but will never inspire his group. All singing is an expression of emotion and the tone color employed must coordinate with the meaning of the text.

Qualities of the text: What are some of the qualities or emotions in the texts of a well-planned program? There may be joy, reverence, sublimity, worship, awe, dignity, hatred, anger, fear, revenge, sorrow, gaiety, tenderness, love; the love of the mother for her child, the love of the Heavenly Father for His own, idyllic love, unrequited love (as in many madrigals), pastoral simplicity, the force and beauty of nature, and many others.

It is frequently difficult for the singer to express his emotions, or rather release them, at will. The following pro-DO YOU EARN \$5,000 YEARLY? cedure is helpful: On the vowel oh or ah, descending or both. Ask the choir to express in their tone the reverence and exaltation they think should be expressed in a song sung before the very throne

Next, sing it to express great anger; then fear, joy, sorrow, tenderness, hatred, gaiety, love, and so on. If undirected. the group will almost without exception evidence considerable capacity for colorful singing and tempo adjustment.

In some dramatic studios the numerals one," "two," and so forth are used in the same manner instead of a vowel. This is good practice and enables the singer to release his emotions readily, even though the word used suggests nothing. If this can be done, and any tonal color

LNGRAVERS

LITHOGRAPHERS

Write to us about anything in this line

SEND FOR ITEMIZED PRICE LIST

while the heel depresses the D. A little study of this position will make it easily understood.

sung at will, a fine text will never be

The conductor must know the signifi-

cance of the text, the singer must un-

derstand it, feel it, and then express it.

If he has nothing to say he should not

be inflicted on the public. Only through

sincerity can the real meaning of the

text be released and reach and touch

"Oh. Those Pedals!"

(Continued from Page 358)

are worth. To show their usefulness in

padal passages from organ compositions

of an advanced grade of difficulty, I

State of the state

The small notes show the pedal keys

which are sensed; again, the time-value

notation of these is only approximate.

Notice that the left foot senses the C

at the very beginning. This passage is

also a good study for alternate toes, al-

though opinions differ as to whether or

not it should be played in that manner,

of the Finale in B-flat by Cesar Franck;

This involves the use of both heel and

toe in passing from one key to another

with the same foot. That is, in going

from the F to the D with the left foot,

D with the toe, then change to the heel.

In passing from the D to the F at the

end of this measure, the toe will sense

the E-natural and the F, it being prac-

tically in position for the E-natural,

we pass and sense the E-natural and the

Another passage is from the opening

colorlessly sung.

the listener.

Biographical Note Organist, composer, teacher—Dr. Rollo F. Matland, recognized both here and abroad for his brillant artistry at the console, is also widely known for his many compositions for organ and piano.

organ and piano.

Born (1884) near Williamsport, Pennsylvania,
Dr. Maitland displayed remarkable musical
talent at an early age. Tutored by his father,
he made his first public appearance at age
cisht.

When Dr. Maitland reached thirteen he began when Dr. Maifland reached thirteen he began formal study of organ, piano, harmony and composition under David D. Wood, noted Phil-adelphia organist and feacher. And in 1901, while a student, he took his first place as a regular church organist.

1905 brought recognition by The American Guild of Organists when Dr. Maitland became a Fellow of the Guild.

a Fellow of the Guild.

The field of improvisation drew Dr. Maitland's inferest in 1920. And as a student of Dr. Frederick W. Schlieder, he traveled abroad for intensive study of extemporaneous composition, giving successful recitals in England and Switzerland.

Switzeriand.

Returning to America, Dr. Maitland was honared by the Philadelphia Musical Academy with the deee—Doctor of Music, in 1930. And seven years later, he received his chorimaster's certificate through the American Guild of Organists.

IMPORTANT TO ETUDE READERS No Special Offers NOW

The publishers of THE ETUDE regretfully announce that for reasons beyond their control there will be no special Introductory or Trial Offer (three issues for 35é) this year; nor will there be the usual Anniversary Offer at this time. This decision has been reached of neces-

sity because governmental restrictions on paper consumption make it impossible for us to take on such an increased call for copies as special offers would create. This situation, created by the paper shortage as a result of the War, is becoming steadily more critical. Thus far we have not found it necessary to accept regular subscriptions on a preferential basis. However, we may soon be forced to this extremity and, we therefore suggest to our ETUDE friends, who have perhaps been waiting for these special offers, that they send in their subscriptions at the regular rates without delov. (The regular subscription price of \$2.50 per year or \$4.00 for two years.) Orders will be filled as promptly as possible, contingent upon our ability to supply copies. The understanding cooperation of ETUDE subscribers will help greatly in our effort to serve the best interests of the musical public in these trying days. THE ETUDE is an outstanding musical bargain at the regular price and its publishers will continue to provide for its host of loyal readers the exceptional value in the many inspiring editorial

SCHOOLS-COLLEGES

features and the fascinating musical

compositions, that has made it the

world's leading musical publication for

CONVERSE COLLEGE MUSIC

KNOX

KNOX
COLLEGE
Department of Music Galegburg, Illinois
James Macc. Weddell, Chairm
Catalogue sent upon request.

SHENANDOAH CONSERVATORY OF MUSIC the B. Mus., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Sbenandoah Valley, Dayton, Virginia.

A United Nations Piano Recital

(Continued from Page 325)

Thee, O Country by Eichberg. Mixed Vocal Ensemble-To Thee, O Country . Eichberg Uncle Sam: May the people of the

United Nations cultivate a bond of friendship which will last forever! (Any ingenious teacher who secures the usual rhythm orchestra instruments will find no difficulty in preparing original "parts" for their use in connection with the Sousa marches, as the arrangements depend upon a knowledge of rhythm, and not upon music harmony or instrumen-

THE ETUDE

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No aucstions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

Q. In the Choral, "All Men Must Die," by tween the keys and pallet of an organ, but Bach, as published in "Bach for Beginners in the invention of the electro-pneumatic lever Organ Playing.' is only the melody carried must be ascribed to Barker." Barker installed as a solo, the eighth and sixteenth notes electric action in the Church of St. Augustin, written on the troble clef being played with Paris, in 1867. According to Grove's "Dictionwritten on the treate clef overno payed with
the left hand together with those on the bass
telf, or does the right hand sustain the melody
patents for introducing the electric system notes while playing the eighth and sixteenth notes at the same time?—O. L.

A. The Choral Prelude, "All Men Must Die," to which you refer, may be played on another matic organs were usually provided with manual as a solo, or on the same manual, in Double Touch, and we are of the opinion that which case the accompanying notes can be played with whichever hand is most con-venient. We have played the number from "The Liturgical Year" (Edited by Riemen-schnelder) which, in the reading matter, sug-gests the melody being played as a solo on a to the coming of Hope-Jones. We do not know

O I am a sixteen-year-old boy and started taking plano lessons eight years ago. As we the country (England) than on the continent, the rest is abuse is simply offensive." We think some one with when convenient, there being no that Hope-Jones was at one time connected. sons only when convenient, there being no that Hope-Jones was at one time connected music teacher near I want to study pipe organ. I can get the lessons, but have only a your inquiry. reed organ for practice. Would it be possible to accomplish much if I could secure a two-manual reed organ with or without pedals that would not require electricity?

A. A reed organ without pedals would scarcely produce satisfactory results in pipe organ study. It is possible to secure a twomanual reed organ where electricity would not be required, but the resultant pedal practice would not be satisfactory without power of some kind. Our suggestion is that you try to secure a pedal piano, which would not require power, and on which you could secure pedal practice. We are sending you information as to available instruments by mail.

O. How did the nine organ happen to be used in the service of the Church? Can you tell me something of the origin of the pipe organ? Did the popular theater organ, electric action, second touch, circular console, and heavy tremolos originate here in the United States? I know that Wurlitzer is responsible much of the progress of the theater organ. What year did all this take place?-C. C.

A. We shall endeavor to give you general information in answer to your questions. In "The Organ and its Masters" by Lahee, we find: "The next point of general historical interest is the time at which the organ was first used in public religious services, and this is said to have been in the time of Pope Vitalian L, about A. D. 666, though there are indica-tions that it was used in this manner some two hundred years earlier, in the churches of Spain." This indicates that the organ may have been used in Spain during the fifth century. According to the MacMillan Encyclo-pedia of Music and Musicians: "During the hery. According to the MacMillan Encyclesleady. According to the MacMillan Encyclesintry years of the Christian era the compass,
size, and mechanism of the organ appears to
the property of the Christian era the compass,
size, and mechanism of the organ appears to
the compassion of the compassi

were taken out in January 1868, which is the same year that Hilbourne Lewis Roosevelt patented the electric action in this country Grove states that Hope-Jones's electro-pneu-Double Touch, and we are of the opinion that Hope-Jones is credited with the finding of that Second Touch. We also believe that Hope-Jones is responsible for the introduction of the who introduced the heavy tremulant in this country, but according to Grove's work. "the tremulant is happily much less in vogue in

Q. Our church has a thirty-year-old reed organ with two manuals and pedal made by the _____ Company, which is evidently no longer in existence. The organ is in need of repairs and it is also necessary that it be pumped by hand. The committee would like pumped by hand. The committee would nie the opinion of some representative of a company, who might examine the organ so that we may ascertain whether the addition of a motor and the making of the repairs would be warranted. Can you suggest means to secure the information desired?—G. M. F.

A. You are undoubtedly right in assuming that the firm you mention is no longer in existence. We are sending you information by mail which may lead to your securing the information you wish.

Q. I am enclosing the suggested specifica-Q. I am enclosing the suggested specifica-tions of a type organ our church is thinking of installing. Our church is thinking three hundred. The cost of the organ is three thousand dollars, and the chimes four hundred and twenty-five dollars. What changes, if any, would your suggest, and do you think the price all right?-A. C. S.

A. Your specification suggests a unified instrument of seven sets of pipes, including a Bourdon Pedal stop. We will make suggestions Bourdon Pédal stop. We will make augestions ta of the specification, which does not indicate the source of the Great Fifteenth. A Twelth, 12 2/3" might be included in the control of the to the control of the control of the control of the to the control of the control of the control of which can also be used at \$\pi\$ pitch (if 88 pipes are included) for a Clarion and an Octove in the Swell crogm. We also suggest an additional steps of pipes at the top and made "73 notes." Otherwise the 4c coupters will not be effective to the control of the control of the coupter will not be effective to the control of the cont

Action: In Mr. Miller's book we find. "Dr. Gaunfett, about the year 1832 took out a gesting changes in the specification, we prefer patient covering an electric connection be-

Never Before Anything Like The "MAGIC" FINGER EXERCISER and DEVELOPER



This appliance is the only developer that can be used on your own piano and offers a distinct advantage over other methods featuring resistance from a keyboard. The elastic resistance ABOVE the hand (see cut) immediately improves the touch, giving lightness, speed, brilliancy and ease in playing.

Many Users have said: "It really performs miracles"

"I have only used it two weeks and already the results are marvelous."—Bloomington, Ill. "Your Magic Finger Developer is superb. I am very pleased at the progress I am making."—Madison, N. Y.

"It truly is magic, having performed miracles for my playing. Everybody is amazed and surprised at the speed with which I can play scales, argreggios, double notes and octaves."—Wheeling, W. Va. "I really am sold on the Finger Developer.

It is excellent for the development of the fin-gers and I will continue to use it religously."

—Steubenville, Ohio. "I am very happy to have the Magic Finger Developer and from the few times I tried the exerciser I can see that it is going to be a great benefit to me."—New York City.



Finger Rings for all fingers and thumb with attached elastic readily hooked on wrist strap.

Wrist Strap (adjustable), to which arm elastic and finger ring elastics are attached.

Arm Elastic with adjustment to per-

NOTE CORRECT POSITION of ARMS and FINGERS

The Only Finger Developer that produce "Resistance" from ABOVE the hand and strengthens the fingers musically with improved tone effect.

895 E. 64th AVE.

WHY YOU NEED A "MAGIC" 1. It will improve your playing at once-Saving

2. Opens up new possibilities in the technical

field that usually only artists attain.

3. The Magic idea is a basic patent never used until recent years.

Price \$10.00 ORDER EARLY! SUPPLY LIMITED

A 3-day trial offer lets you prove the Magic Finger Developer by actual test.

Manufactured and Sold by

CHAS. T. MARSH, Ltd.

Send for free literature VANCOUVER, B. C., CAN.

ete. Send a dime for sample copy. CHRISTENSEN STUDIOS, 752 Kimball Hall, Chicage 4. Illinois

BUY WAR BONDS AND STAMPS FOR VICTORY



It coagulates, detaches and removes viscid deposits and exudates

Let Phrasing Solve Your Difficulties

(Continued from Page 321)

be studied with reference to the measure not interfere with the rhythm. motives, like the shorter ones, can have cianship. This requires that the legato For first-grade work, begin by making

lights from the strong beat (see Ex. and the placing of emphases, we are still fifth or even the sixth grade is reached, several times on each finger, with the second and third phrases), but also, better off than the woodpecker; for he But a fire connection can be achieved sensation of the arm being seawed, the if they cover more than one meas- can limit the phrase only by breaking the and also the ear can be trained in per- finger tip attached to the rock, the wave ure, from the strong measure. For there rhythm. If a phrase or motive is com- ceiving artistic effects. are strong and weak measures, just as posed of staccato notes or chords, as his To lay the foundation for the flowing sidewise—until the free coordination of there are strong and weak beats. There are, we must see that the silences betone, do not discard as wrong the downall the joints is easily felt and underare exceptions to the placing of emphasis tween the phrases are more marked, ward swing of the arm at the wrist, stood. When this is satisfactory, swing on the strong beat, which will be consid- more telling, than the intervals between which many children instinctively make. down-up once on each finger in turn ered later. But at first the motive should the notes within the phrase; but we must Instead of discouraging it, teach the resting in the "up" position (not too

accent. We shall find that the longer We are seeking a high grade of musi- and how to modify it.

a diminuendo modeling, growing contin- shall be smooth, that the notes at the sure that when the arm swings down ually weaker; or they can have the cre- close of each phrase shall be released every joint is soft and movable—write scendo modeling, always growing stronger. with just the right expression. Therefore, elbow, and shoulder. Even the hand But they can also have crescendo- the quality of tone which we make is should feel loose, down to the finger time. diminuendo emphases; or the opposite, vitally important. It must be of flowing This joint should be firm but not stiff diminuendo-crescendo, which is not often quality. There is a wide difference between merely connecting the notes and a ing on any joint. For an exercise, place Even if we are content with these two true legato. The most intense legato the five fingers on C-D-E-F-G. Let the points only, the limiting of the phrase usually cannot be developed before the pupil swing the wrist down-up, down-up, swinging the arm up and down-not student how, when, and where to use it, high!) until the next "down" connects the two tones

(Continued on Page 372)



University Extension Conservatory

1903 - THE WORLD'S LARGEST HOME STUDY CONSERVATORY OF MUSIC - 1943

Extension Courses by noted teachers, leading to Diplomas, and Degree of Bachelor of Music.

You can prepare yourself for a better position by studying at your convenience by the Extension Method.



No entrance requirements except for Degree Courses. Credits earned by using your spare time for advancement.

Catalog and illustrated lessons sent without obligation to you. Check coupon below.

A DISTINGUISHED FACULTY OF ARTIST TEACHERS HIGHEST STANDARDS OF MUSIC INSTRUCTION

WHAT PROGRESS ARE YOU MAKING?

Your musical knowledge-your position and income today-are the result of the training you have given your natural ability. Additional training will open up new fields, new opportunities, greater income and higher standing in the musical world

This valuable training, through our Extension Courses, may be taken at home with no interference with your regular work just by devoting to self-study the many minutes each day that ordinarily go to waste. The progressive musician, as busy as he may be, realizes the value of such study and finds the time for it. Well paid positions are available to those who are ready for them.

YOU can do it too! It's up to YOU!

EQUIP YOURSELF FOR A BETTER POSITION

A proof of quality is important for one interested in further musical training. Our courses offer you the same high quality of preparation which

cians and teachers in the past.

has developed and trained many successful musi-NATIONAL HOME STUDY COUNCIL

The Council is an Association of which we are a member. It includes the outstanding correspondence schools in the United States with headquarters at Washington, D. C. Members are admitted only after rigid examination of the training courses

We are the only school giving instruction in music by the Home-Study Method, which includes in its curriculum all the courses necessary to obtain the Degree of Bachelor of Music.

A DIPLOMA IS YOUR KEY TO SUCCESS!

University Extension Conservatory 1525 EAST 53RD STREET (DEPT. A-433) CHICAGO, ILL.

This is Your Opportunity-Mail the Coupon Today!

l-----UNIVERSITY EXTENSION CONSERVATORY, Dept. A-433 1525 E. 53rd Street, Chicago, Illinois,

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

☐ Piano, Teacher's Normal Course ☐ Voice

Pigno, Student's Course Choral Conducting Public School Mus.—Beginner's

Clarinet Dance Band Arranging Public School Mus .-- Advanced Advanced Composition □ Violin ☐ Guitar

Ear Training & Sight Singing □ Mandolin History of Music Saxophone Pigno Accordion

☐ Harmony Cornet-Trumpet Advanced Cornet

CityState you?.........Do you hold a Teacher's Certificate?...

the Degree of Bachelor of Music?....



H. P. Hopkins

appears many times in the Century catalogue. Each time you see this name you may be sure that the piece is melodic, is well written, and ports across its pedagogic purpose in a way that children like. The list contains a few of the Hopkins pieces in Century Edition . . . like Century pieces, they are 15c a copy. (With Words to Sing if you Like)

2740 School Pictures, C-1... (Rhythmic Legato

270 A. Old Neur Coward Church, C-1.

270 A. Ulin French School, (Modelic Lerath)
270 Big Bay Fiddle, C-1. (Left Hand Melody)
270 Watering the Soldiers, C-1. (Left Hand Melody)
270 Watering the Soldiers, C-1. (Left Hand Melody)
270 Watering the Soldiers, C-1. (Left Hand Melody)
271 Shows, Show, C-1. (Left Hand Melody)
272 Shows, Show, C-1. (Left Hand Melody)
273 Watering Show, C-1. (Left Hand Melody)
274 Watering Left Hand Melody (Left Hand Melody)
275 Watering Left Hand Melody (Left Hand Melody)
276 Watering Left Hand Melody (Left Hand Melody)
277 Watering Left Hand Melody (Left Hand Melody)
278 Watering Left Hand Melody (Left Hand Melody)
279 Watering Left Hand Melody (Left Hand Melody)
279 Watering Left Hand Melody (Left Hand Melody)
270 Watering Left Hand Melody (Left Hand Melody)
271 Watering Left Hand Melody (Left Hand Melody)
272 Watering Left Hand Melody (Left Hand Melody)
273 Watering Left Hand Melody (Left Hand Melody)
274 Watering Left Hand Melody (Left Hand Melody)
275 Watering Left Hand Melody (Left Hand Melody)
275 Watering Left Hand Melody (Left Hand Melody)
276 Watering Left Hand Melody (Left Hand Melody)
277 Watering Left Hand Melody (Left Hand Melody)
278 Watering Left Hand Melody (Left Hand Melody)
279 Watering Left Hand Melody (Left Hand Melody)
270 Watering Left Hand Mel

Ask your dealer for Century Musle. If he connot supply you, send your order direct to us. Our complete catologue listing over 3700 numbers is FREE on request.

CENTURY MUSIC PUBLISHING CO.

RARE OLD VIOLINS With Old Master TONE

\$195 up. Write for new borgoin list. FRANCIS DRAKE BALLARD Roam 408, 320 E. 42nd St., New York 17, N.Y.

LOR. AND TOM. CARCASSI

KENNETH WARREN

WM. S. HAYNES COMPANY FLUTES OF DISTINCTION STERLING SILVER-GOLD-PLATINUM

Catalog on request

108 Mossochusetts Avenue, Boston, Moss

JUNE, 1944

AUGUST GEMUNDER & SONS VIOLINS OLD & NEW VIOLINS OLD & NEW



VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Violin Lessons by Mail?

Miss M. G., California.—I am sorry to say son) on the market, most of them of German origin. If genuine, your violin would be worth that I know of no correspondence course in the world to five hundred dollars, activities playing that would be of the slightest coording to its condition; if a copy, it may be use to you. The violin is an instrument that must be taught personally, for there are so many things that the teacher must see in order to give proper instruction. If you are as eager to study as your letter implies, you should try to find a teacher in some neighboring tour it, where you are as

is not a Guarnerius; on the contrary, it iden-tifies the violin as a factory-made, German instrument worth about fifty or sixty dollars.

So far as I know, none of the Guarneri family
branded their vollins—and if they had, I thin a strong core newspaper or exbranded their vollins—and if they had, I thin a strong the carron in stout paper. branded their violins—and if they had, I think celsior. Finally, wrap the carbon that it would not have been in English The label and cord it firms the carbon thange columns as with means nothing, for there is no label of the Ends you will find the names of several columns. against inserting a Stradivarius or Guarnerius or Amati label in a violin that has not the slightest resemblance to the work of any of Violin Solo Material

(2) John Juzek is, or was up to the outbreak of the war, a Czecho-Slovakian maker whose work was imported into this country by the Czecho-Slovakian Music Co., now the Metropolitan Music Co. He copied various models, carefully stating on each label what maker he had followed in that particular violin. His violins vary in value from about one hundred to about three hundred fifty dollars for his more carefully finished work.

Violins by Chappuy
H. M. D., Connecticut.—Nicholas-Augustin
Chappuy was born in Mirecourt, France, in 1730, and died there in 1790. Much of his work, however, was done in Paris. He used a spirit varnish, usually yellow or brown in color. Most of his best violins are branded "N. Chappuy" either on the back under the shoulder button, or else inside where the label is usually placed. He also used an ornate label with the inscription in Latin, as you have transcribed it. His violins vary in value from three hundred to six hundred dollars. There three hundred to six hundred dollars. Infere are, however, on the market many violins bearing the Chappuy label which never saw the inside of his workshop. Dealers inserted these labels in inferior instruments with the hope, probably, of effecting a more ready sale. I cannot say, without examination, whether your violin is a genuine Chappuy or not. A short fingerboard is a handicap to a vio-lin—and to the player—and I would advise you to have another one fitted. It would not be a not likely, that the neck of the violin is too short; if this is the case, a new neck would and the wood and are have to be gratted in. This would be a more ticklish job, and I advise you to have it done in New York.

Violins by F. A. Glass

Violins by F. A. Gass
Rev. T. A. G., Pennsylvania.—Friedrich August Glass was a violin maker who worked in Germany between 1840 and 1855. There is no evidence that he even went to Italy, nuch less evidence that he even went to Italy. worked there. His violins are not well liked; he used an inferior resin varnish, and conse-quently they have a hard, brittle tone. They

worth only fifty or seventy-five dollars.

Stradivarius Model

P. B., New York.—Yes, Stradivarius made violins with one-piece backs and tops. That, however, is no evidence at all that your violin should try to find a teacher in some measurement of the first of the f A Czecho-Slovakian Maker

J. E. F., Minnesota—The inscription, "Conservatory Violin" on the pegkox of your viblin is a clear indication that the humanity, it identifies the wides on the contingry, it identifies the wides on the contingry, it identifies the wides. packing it. you should first put it in its case with crumpled newspaper around the sides and on the top. Do not pack it too tightly, however.

E. G. R., Iowa,-For minuets, I can recommend: Menuet, Dussek-Burmester; Menuet in D. Haydn-Burmester; Menuet, Mozart-Burmes-D, Haydn-Burmester; Menuet, Mozart-Burmes-ter: Tempo di Mimuetto, Pugnant-Kreisler; Menuet, Porpora-Kreisler. For solos with double-stops: Spanish Dance, Granados-Kreis-ler; Slavonic Dance, Dvořák-Kreisler; Romanza Andaluza, Sarasate; From the Canebrake, Gardner; Alabama, Spaldim; Humdweit, Tschaikowsky-Kreisler; Alt-Wiet, Code Taya Heifetz. For solos with harmonics: Lotus Land, Scott-Kreisler: Serenade Espagnole, Chamin-sde-Kreisler: Malaguena, Albeniz-Kreisler; Caprice Basque, Sarasate; Hejre Kati, Hubay.

A Viola Maker

W. G. E., Texas .- 1. Hermann Ritter, a Ger man viola player, was born in 1849. Apparently he became dissatisfied with the violas available to him, for he designed one more to his taste. In fact, quite a number were made according to his specifications, and they attained some popularity in Germany among players big enough to handle them. They are very large enough to handle them. Iney are very large instruments, measuring more than elighteen inches in body-length. At the present time they are worth between one hundred and fifty and two hundred and fifty dollars. As they have a very good tone, they would be worth more if it were not for their extreme size. 2. The double-bass maker. Prescott, worked

in New Hampshire around 1850. Originally a cabinet maker, he took to making doubleto have another one fixed. We will not detail and the standard of the default of the first fixed for the world probably sound a good deal better. It is just possible, though a good deal better. It is just possible, though not likely, that the neck of the violin is too not likely, that the neck of the violin is too basses and some cellos, and produced some very phony Orchestra. His instruments are made of native wood and are rather large, though ex-

Books on Violin Study

T. P. M., Michigan .- 1. I think the following T. P. M., Michigan.—1. I think the following books would give you the intormation and help that you have been also been and help that you have been and the property of the pr

are worth between fifty and one hundred dollars.

Yalue of an Albani Violin

E. A. Virginia.—There is only one way for you to find out whether your violin is a genulus Joseph Albani, and that is for appetuals. The control of the co



by Ada Richter

is a surprise to many who don't keep up with Century Edition. With so meny of her works in higher priced additions thay had no idea Miss Righter was so well represented in the Century catalogue. catelaque. This gives us a chance to tell you again that

inis gives us a chance to tell you again that at 15c a copy Century is one of the world's great hargains . . . second only to War Bonds and Stamps. (These Piane Pieces Have Words To Sing)

These Place Place Weed To Sing)

21 India by p. 5. . . . (Alternation Hands)

22 India by p. 5. . . . (Alternation Hands)

23 When by Birthay Counts, C.1.

24 India by Place Week Street, C.2.

25 India by Place Week Street, C.2.

26 India by Place Week Street, C.2.

27 India by Place Week Street, C.2.

28 India by Place Week Street, C.2.

28 India by Place Week Street, C.2.

29 India by Place Week Street, C.2.

20 India by Place Week Street, C.2.

20 India by Place Week Street, C.2.

20 India by Place Week Street, C.2.

21 India by Place Week Street, C.2.

22 India by Place Week Street, C.2.

23 India by Place Week Street, C.2.

24 India by Place Week Street, C.2.

25 India by Place Week Street, C.2.

26 India by Place Week Street, C.2.

27 India by Place Week Street, C.2.

28 India by Place Week Street, C.2.

28 India by Place Week Street, C.2.

29 India by Place Week Street, C.2.

20 India by Place Week Street, C.2.

21 India by Place Week Street, C.2.

22 India by Place Week Street, C.2.

23 India by Place Week Street, C.2.

24 India by Place Week Street, C.2.

25 India by Place Week Street, C.2.

26 India by Place Week Street, C.2.

26 India by Place Week Street, C.2.

27 India by Place Week Street, C.2.

28 India by Place Week Street, C.2.

28 India by Place Week Street, C.2.

29 India by Place Week Street, C.2.

20 India by Place Week Street, C.2.

20

Ask your dealer for Century Music. If he

connot supply you, send your order direct to us. Our complete cotologue listing over 3700 numbers is FREE on request. CENTURY MUSIC PUBLISHING CO.

254 West 40th Street New York 18, N. Y

Devendability

Since 1874 Serbing a Clientele of Discriminating String Players SPECIALISTS IN VIOLINS, BOWS, REPAIRS, etc.

William Lewis and Son 207 South Wabash Avenue-Chicago 4, Ill.

PUBLISHERS OF AMERICA'S ONLY JOURNAL DEVOTED TO THE VIOLIN AND ITS LOVERS VIOLINS AND VIOLINISTS Edited by Ernest N. Doring Specimen Copy 25c-12 Issues for \$2.50

VIOLIN PLAYERS

DAVID BARNETT

Full of important teaching suggestions that will help your students enjoy learning music, Mr Barnett, composer, pianist teacher, demonstrates what he urges you to do. Student compositions illustrate the

\$1.50 at all hook and music stores GEORGE W. STEWART, PUBLISHER, N.Y.C

Reed Organ

Banjo



Announcing the Eighth Season

STEPHEN COLLINS FOSTER MUSIC CAMP FOR HIGH SCHOOL MUSICIANS

EASTERN KY. STATE TEACHERS COLLEGE, RICHMOND, KY. 5 weeks-June 18 to July 22 Band—Orchestra—Ensembles—Instrumental Classes

ONLY \$60.00

For Instruction, Board, Room, and Recreation COMPETENT STAFF • EXCELLENT FACILITIES • COMPLETE EQUIPMENT Private Lessons are 75¢ to \$1.00 Each Extra

For Details write JAMES E. VAN PEURSEM, Director IN THE BEAUTIFUL BLUE GRASS REGION OF KENTUCKY

AMERICAN CONSERVATORY OF MUSIC-CHICAGO

Offers courses in all branches of music and dramatic art
Faculty of 135 artist teachers
Member of National Association Schools of Music
Send for a free catalog—Address: John R. Hattsheett, Freshleett, 578 Kimball Building, Chicago

CHICAGO MUSICAL COLLEGE

CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED. ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS Address Registrar, 60 E. Van Buren St., Chicago 5, Illinois

OSMOPOLITAN CHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President, 49th Fear, Accredited, Offers courses in all branches of Music, Certificates, Bex E, 306 S. Wabash Ave., Chlongo.

OF MUSICAL ART Since 1914 has prepared ambitious young people for careers in music, dancing, dramatic art. All instruments, voice, theory, composition, sacred music, conducting, campanology, radio technique, Accredited, Diparticular and degrees, Pacuity of 70, Catalog, A. C. Jasson, Bur. Mr. 25 Petiam Arc., Datrid, Mich.

BUY WAR BONDS AND STAMPS FOR VICTORY

The Cleveland Institute of (Dusic

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploms WARD LEWIS, Dean of the Faculty Beryl Rubinstein, Director (on leave of absence) 3411 Euclid Ave., Cleveland, O.

What Do You Know About Schubert?

(Continued from Page 328)

second time she was seventeen. When calculable worth, she asked him why he never dedicated a work to her, he answered, "Everything is dedicated to you, as it is." That is all we know about the matter. But he did dedicate a work to her. She married later and collected these widely scattered works which he had laid at her feet. There is no reason to maintain that he never flirted, but there is no warrant in available authentic records for picturing him as eternally and sentimentally in love. "Lilac Time" is based on a pretty Austrian novel which,

One might remonstrate that Schubert did find time, either alone or in feminine company, to fritter away his hours in the vineyards surrounding Vienna. or waste hours sitting in Viennese coffee houses. But the vineyards were for him a portion of the kind of nature he loved. His friends gave him various opportunities for merriment. In the main, however, these assemblages were reading societies in which one read the The friends themselves were "the elite biographer of J. S. Bach, called them, One has only to remember the painters, Schwind and Kupelwieser; the poet ing comic ensembles.

however, is nothing more than fiction.

A Lover of Nature Schubert often complained that "un-

worthy elements" attempted to force their way into this company (whose sessions were presently called "Schubertiads"). His letters and some of his remarks are very serious, ofttimes written in tones of despair. Sometimes he felt tormented him. He had long since given culiar to himself." up his post as schoolmaster, and he had If, to put it musically, one has busied nese publisher. At the same time, a ing cheerfulness, he occasionally lapses. Schubert was often hungry. He died which he came.

of typhus, but it is almost certain that the illness would have taken a lighter form if a normally nourished body had been able to resist it.

The official inventory of Schubert's effects sounds shocking. After itemizing the pitiable possessions, we read, "Apart from some old music, valued at ten Gulden (less than ten dollars) the dewas really a Countess Esterhazy. He ceased left nothing." And the entire was music teacher in the Esterhazy palestate was valued at sixty-three Gulden, acc, not very far from Vienna, in a in contrast to which the expenses of region which is now reckoned Hun- sickness and burial amounted to two garian, now Slovakian; hence, so many hundred sixty-nine Gulden. His surviyechoes of so-called Hungarian music in ing father paid the rest. So far as the his works. Schubert was twice a guest "old music" was concerned, this conon this estate. The first time this sisted of the manuscripts of about five-Countess (the younger of two sisters) sixths of Schubert's works, which today was only eleven years old; but the merely as autographs would be of in-

Noble Aspiration

But not only loneliness and poverty weighed down on Schubert, who is always pictured as a gay and lighthearted person. He scorned the bourgeois that surrounded him, especially when they were musicians. Because of this, he felt himself more closely related to the great master, Beethoven, who then lived in Vienna, a creator who was opening up new paths in his art. The great sonata, the string quartet, and the symphony, were the channels through which Beethoven uttered his message in his last period. And Schubert, likewise, aspired to create works of this type, One need only consider from this standpoint his chamber music, especially the "Quartets in A minor, D minor and G major; the string "Quintet," the later symphonies, and the much too-littleknown piano sonatas, to realize his ideals.

Schubert wrote spontaneously, quickly, other members' best works of literature as if hearkening to a divine inspiraand sometimes even from one's own new tion. One scarcely finds sketches for the works. Then there was music-making, completed works. If you compare the different versions of various songs-parof intellectual Vienna," as Spitta, the ticularly those with texts by Goethe (sometimes as many as seven musical settings of one poem) -you can appreciate how he worked, how much thought and subsequent diplomat, Baron Schober; he gave to his art. His few remaining and the dramatist, Bauernfeld. These jottings and letters (almost all were are the ones who appear in the oper- lost) attest to a thoroughly revolutionetta as the lighthearted Bohemians, sing- ary, proud, deeply philosophic understanding, which was marked in every instance by a very keen mind. To his contemporaries, he was often weird. His music was repeatedly "too melancholy" for them. "Do you know any merry music?" he would ask, "I don't."

A simple man in provincial Austria, in whose presence Schubert had once talked about art and life, wrote to some friends, "I was constantly more and more himself so lonely that he wished that astonished about this soul of whom it he might not awaken the next morn- was said that the practice of his art ing. Toward the end of his short life, was so unreflective. He gave glimpses his terrible material situation must have into a great world conception, one pe-

> never received an official post as a oneself too long with the sweet, easily court musician. His compositions were grasped melody of Schubert, one should miserably paid for by publishers in now turn more attention to his har-Vienna and elsewhere. An anecdote, mony and to the transformations of his which unfortunately is true, relates how forms, and also to the almost Siavic a foreign musician once visited a Vien- somberness into which, for all the seemshy person entered the shop holding a He has wholly recognizable Slavic modpiece of music. But the publisher said els, especially in his little piano pieces. merely, "No, not today." And he told That alone makes him a cosmopolitan the stranger, "That is Schubert. He Austrian and frees him from German comes nearly every day to offer me heaviness. He aspired to reach the a song for one Gulden." (Not quite a heights of Beethoven, but he remained dollar.) "But I cannot publish so much." nearer to the background of Mozart from

The Guitar and Its Tradition

(Continued from Page 336)

guitarist consists, in part, in prolonging that tone and in creating the illusion of a smooth, round legato.

"Now, these difficulties of guitar playing have had a profound effect on the history of the instrument! The guitar still finds itself more or less at the center of a vicious circle. Since few serious artists devote themselves to it, few serious composers write for lt-with the result that little 'news' of the instrument reaches the general music-loving public. Many, otherwise, might easily learn to love the guitar, play lt, listen to it, and provide the very interest in it that would induce artists to perform upon it and composers to write for it! That sounds rather complicated, but that is exactly what the case is. Say 'guitar' to the average music lover, and he will think in terms of an instrument used for playing accompaniments and having fun at

A Musical Missionary

remedied. Since my fourteenth year, I have been playing recitals of classic me!' Then I heard a plano, and became guitar music and have worked hard in terrified at its blurred thunder; and my native Spain, as well as in every country I have visited, to gain for this noble instrument the recognition it deserves. And, to my intense gratification, a certain amount of special guitar music has been written for me by some of our most distinguished modern composers, including Falla, Jacques-Ibert, Turina, and Castelnuovo-Tedesco. I play much Bach music also, and only the least of it is what one calls an 'arrangement.' No, I play Bach as he himself wrote for the ment. lute. Some of these works he himself later time. But the original lute parts of the guitar. So I became my own exist, and it is to these that I turn. A bit of adjustment may be necessary to Teacher and pupil have never had any but certainly no transcribing or arranging is required.

music, then, the guitar is coming to be to sound. I have toured the world many better known and better understood. times since then. Each time I am grati-Already several of the great conserva- fied anew by the interest shown my tories are introducing full courses in guitar and its music. I am confident that guitar playing. Such courses now exist the time will soon come when guitar in Madrid, Barcelona, Buenos Aires, and other cities of directly Spanish tradition; sidered something odd, but part of a and they are coming to be included in countries that welcome the guitar solely on its musical merits.

A Wide Interest

"In Geneva, for instance, I was honored by the request to found and head a guitar department, and only my concert engagements prevented my considering it most seriously. And in Russia, where I HELP YOUR COUNTRY NOW AND ASSURE YOURSELF OF FUNDS hundred-fifty ambitious young musicians LATER FOR A NEW MUSICAL INSTRUMENT THRU WAR BOND PURCHASES eager for specialized instruction on the

JUNE, 1944

six-stringed guitar - which is a slight variant of their native, or gypsy, guitar of seven strings. This instrument, I may add, is used largely for accompaniments and folk-airs; its seventh string is not definitely superfluous-if the guitarist has his technic well in his fingers, he does not require the added mechanism of an extra string to help him make music! All this is most encouraging. It shows that the guitar is surely, if slowly, finding its way back to the position of eminence it occupied so many centuries

"My own advice, of course, is to make friends with the guitar! It is an instrument excellently calculated to hold the interest of every musical person. Certainly, it is not a substitute for the ukulele as a means of 'party fun'-but it offers the finest kind of musical entertainment. To me, to hear it is to fall in love with it, That, actually, is the history of my own approach to the guitar.

A Self-taught Artist

"In my native Granada, I heard many instruments, but all of them frightened me! Looking back today, I think I must have unconsciously blamed the sins of the performer on the instrument he played: but the fact is that I listened to "Gradually, the situation is being a violin, was conscious of its scratching tone, and said, 'Ah! That Is bad! Not for again I declined with thanks. The same was the case with the violoncello. Through all of these attempts to find something to love, I loved music with all my heart. And there was the guitar that I heard about me all the time. No matter how indifferently it was played, it sounded musical beautiful. So I decided that I must have been waiting for the guitar all the while -from the time before I was born. The guitar, however, was a popular instru-

"I studied music at the Granada Musitranscribed for other instruments at a cal Institute, but there was no professor teacher. Also, I became my own pupil. adapt them to use on the modern guitar, serious quarrels. I have had no instruction beyond what I provided for myself by studying the music before me and "Through the means of good new determining, musically, how I wished it study and guitar playing will not be concomplete knowledge of music."

EASTMAN SCHOOL OF MUSIC

The University of Rochester

Howard Hanson, Director

Raymond Wilson, Assistant Director

Undergraduate and Graduate Departments SUMMER SESSION

June 26-August 4, 1944

FALL SESSION

September 12, 1944-May 26, 1945

For further information address

ARTHUR H. LARSON, Secretary-Registrar Eastman School of Music

Rochester, New York

JUILLIARD SCHOOL OF MUSIC=

ERNEST HUTCHESON, President

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction. Instruction in theory, composition and music education. Diplomas and the B. S. and M. S. Degrees.

Catalog on request.

New York 27, N.Y. Room 432 120 Claremont Avenue

WESLEYAN CONSERVATORY OF MUSIC—A DIVISION OF WESLEYAN COLLEGE Institutional member of National Association of Schools of Music

Degrees: B. M. and A. B. with major in music

For Catalogue and Information address: WESLEYAN CONSERVATORY

THE DEAN

MACON, GA.

BOSTON UNIVERSITY College of Music

"Music is one of the most forcible instruments for training, for arousing, for
governing the mind and spirit of man."

best and Matters Degrees in all music abuseless. We consider the struments for training, for arousing, for
governing the mind and spirit of man."

best and Matters Degrees in all music abuseless. Desreas.

CLARFORNE CHARGO. COLLEGO FOR MELLOT, 13 Blagers & B., Booten.

RIVERDRIVE SCHOOL OF MUSIC & ARTS 84 RIVERSIDE DRIVE NEW YORK CITY

FREDERICK G. KOEHLER, Director Dormitories

Catalogue on request Special Summer Session

Answering Etude Advertisements always pays and delights the reader.

For full details, apply to your local music dealer CANADIAN TOUR

Late summer and early fall 1944 TWO WEEKS IN EACH CITY; SIZE OF CLASSES LIMITED

Management of JOHN M. WILLIAMS ALAN H. CARSON, Personal Mgr. New York 21, N. Y. P. O. Box 34, Station Y

JUILLIARD SCHOOL OF MUSIC=

ERNEST HUTCHESON. President

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE. Director

July 3 to August 11, 1944

Instruction in all branches of music and music education One-week "refresher" courses in repertoire and teaching aids

Special program for high school students

Catalog on request

120 Claremont Avenue Room 122

New York 27, N. Y.



Music

Offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Theory, and Orchestral Instruments.

Confers degrees of B.M., A.B., and MM Distinguished Faculty

Address Registrar for Bulletin DePAUL UNIVERSITY SCHOOL OF MUSIC Raom 401, 64 East Lake Street Chicaga, Illinois

The DUNNING COURSE OF MUSIC STUDY and THE CARRICK CREATIVE COURSE Summer Normal Classes conducted by Normal Teachers in all states For dates and other information address The Dean Of Dunning, Mrs. Jean Warren Carrick 940 S.E. 68th Ave., Portland, Oregon

Saint Mary-of-the-Woods COLLEGE

pped buildings, spacious campus. All sp logue. Bas 14, Saint Mery-zf-ihe-Weeds, Indiana.

Alviene Theatre B'way also Summer Stock, Spring course SEC'Y SHUBERT, 1780 BROAOWAY, N. Y



RICHARD McCLANAHAN 801 Steinway Bldg., N. Y. C.

INTENSIVE 5-WEEKS SUMMER COURSE FOR PIANISTS JUNE 13 to JULY 14 * *

Musical Technic, The Essentials of Piano Technic treated as Musical Vocabulary. The Language of Music. The teaching of Musical Expression, Teaching Materials and Rener tory-12 Lecture Classes. Private lessons by appointment

This course olso at Wilmington School of Music, Wilmington, Del., June 14 & 15, 21 & 22, and 28 & 29.

Further particulars upon request.

CONSERVATORY OF MUSIC

A Division of Oberlin College Thorough instruction in all branches of music. 46 specialist teachers societient equipment concerts by world-famous musiclains and organizations, weekly student recitals for those reasons Oberlin structs serious and talented stadents. Degrees: Mass.B., School Mus. B., A.B. with music major, Write for catalog. Frank H. Shaw, Director

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Cettifi-cate in piano, Voice, Violin, Organ, Public School Music Methoda and Music Kindergarten Methods

Bulletin sent free upon request W. ST. CLARE, MINTURN, Director

BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (suburb of Cleveland) itated with 0 first class Liberal Arts College r and five year courses leading to degrees. Faculty artist Teachers, Send for catalogue or informa-ALBERT RIEMENSCHNEIDER, Dean, Bores, Ohio

THE MANNES MUSIC SCHOOL

Study with Artist Teachers. Complete courses lead DAVID & CLARA MANNES, Directors
157 EAST 74th STRLET NEW YORK 21, N. Y.

Bolled Chords

(Continued from Page 320)

one of the following ways:



there is a series of difficult reaches for to be struck simultaneously with the left the guidance we need. hand as illustrated below



self if he has enhanced the beauty of the chord by rolling it properly, and at all times try to achieve the special effect intended by the composer.

Ear Scenery

(Continued from Page 319)

but not essential. General alertness is for the work.

various sounds; today, however, so many been duplicated and recorded, that the actual pioneer stage may be said to lie behind us. It is still necessary, however, to analyze all scenes for the various sounds they contain; to determine which the sound of an automobile. The most of those sounds are the most likely to stimulate the desired association of out motor-hum almost entirely; and the ideas; and to reproduce them most believably. Often the writer of the play, running and while in the act of stopping or the radio script, suggests certain desired sound effects. In many cases he in a car in radio, you hear the motor suggests merely the mood he wants, and humming (among other conventional leaves it to the producer to determine motor sounds, such as wind-rush and the the means of setting this mood; then contact of the tires against the surface the sound effects men are called in to do of the road!) and when your ride ends,

"Chief of these is the task of devising sounds for which there is no known original to copy . . . for instance, the cry or noise, of a dinosaur in a prehistoric scene. No one knows how that beast sounded-whether it gave forth a peepy squeak or a gigantic bellow, or neither, We reconstruct what we believe to be a plausible noise, but it is always a problem to work in the dark. Then, too, there are sounds which are known to only a comparative few-as, for example, the sounds of certain pieces of machinery used in Arctic expeditions. We ourselves have no idea of what they sound like, and neither has the general listening In Liszt's Concerto Etude in D-flat public-but there are enough experts to check up on us if we go wrong. Therethe right hand, in which case it would fore, we must guide ourselves by expert doubtless be more advantageous for the advice before we put such a sound on the lower member of one of these chords air, and it is not always easy to find

Special Problems

"Recently, for example, a play-script that dealt with certain phases of the war, called for a mechanism used in connection with submarine detection. There exists such a mechanism, but, for obvious reasons, its name, nature, appearance, and sounds must be kept secret, Also, there are enough people acquainted with the mechanism (through manufacturing and using it) to know if we went wrong in duplicating its sound. From a detailed study of similar mechanisms used in pre-war time, the nature of which is no longer secret, we put together a sound that seemed at least suitable enough not to be proved wrong. Then we telephoned to a nearby Naval Base to ask one of the officers there to listen to our 'mechanism' and tell us if it was right or wrong. He listened-but Let the performer constantly ask him- could not tell us about our rightness or wrongness!"

Another problem confronting the experts who devise our ear-scenery is the curious one of judging between what is true and what seems true. Suppose a scene carries our hero and heroine as far as the subway. The listeners must know at once whether they enter the subway or pass it; whether both of them enter; how it 'looks' and feels in the subway. It would spoil the realism of the scene to allow them to talk about it -people do not go about remarking. 'Oh. now we are in the subway! and yet the scene must be painted by ear. What important, as well as a good background sound-effects experts do is to pipe in of general information that would warn echoes that reverberate about the voices a man not to use steam whistles in a as they go down into the subway, thus scene that took place before the discovery establishing a change of plane and level. of steam. A dramatic sense and keenness Now, in actual truth, such a descent into of ear are among the best qualifications more constricted space would cut out echoes and deaden the voices-echoes "Some years ago it was still necessary and reverberations could assert themto devise and invent effects to represent selves only in large halls with arches or surfaces that reflect sound waves. The of the normally required sounds have sound-effects men are fully aware of this; yet the use of the echo suggests a believable change in level, and is accepted as a convention.

the engine. It isn't real, but it's the ac-

THE ETUDE

A similar convention has to do with recent models have succeeded in cutting difference in motor-hum intensity while is negligible. Yet when you take a ride the job! Sometimes we are faced with you hear the marked slowing-down of

The Evolution of LVOIT TION Piano Music PLANG MESIC

By CURT SACHS

An exhaustive and outhoritative compilation of piono music from its earliest inception through the 17th Century. . . . Arronged chronologically . . . An involvoble collection

Songs of Early America

Campiled and arranged by ELIE SIEGMEISTER

A valume of 16 significant sangs for solo voice ond mixed chorus, that tell us much about the thoughts and feelings of those who founded our American Democracy. . . . One of the most important collections of early American works.

Price \$1.00 Each

On Sole at all Music Stores or Direct from

Just Published! TWO IMPORTANT VOLUMES of Intense Historical Value and Genuine Musical Interest

EDWARD B. MARKS MUSIC CORPORATION Year After Year for Fifty Years Presenting the Finest in Music

R. C. A. BUILDING . RADIO CITY . NEW YORK

SONGS OF EARLY AMERICA

you know you're in a car. If radio re- conviction to the contrary. flected the actual sound of a modern

rattling of teacups or the breaking of these are mean averages. Some men make eggshells, are easily enough produced; their greatest achievement at sixty. the cups and the shells are simply taken others at seventy or later. Beethoven did down from their pigeonholes on the his best work in the last twenty-five carefully cataloged shelves of sound-ef- years of his life, despite the growing fects materials, rolled into the studio, and rattled. But the next time you hear Symphony," is a towering peak. Verdi the call of a dinosaur, the whirr of a wrote "Aïda" at fifty-eight. Eliel Saarsecret engine of war, the calling of a inen, of Michigan, did not take up the voice in a dream sequence, or the roll- piano until fifty-two, and at sixty being of distant thunder, just remember that the most careful scientific research has been devoted to setting the scene and establishing a mood by ear.

Untapped Reservoirs of Musical Treasures

(Continued from Page 316)

that our ability to learn decreases with

Childhood, for instance, is supposed to chose this unusual language, since none in the progress made in any group.

against the eighteen-year-olds of high even mentioned. intelligence. The oldsters made twice as much progress as the younger learners, cult time getting his compositions pubnotwithstanding the fact that the latter lished. He finally got an offer of twentywere accustomed to study and the others five dollars each from a European pubwere not. Again he pitted the older lisher, but refused it. Later he gave six group against children of high I.Q. from pieces to his brother Hugo, and told nine to eleven; with this astonishing re- Hugo he might cash them as needed to sult: the young children learned the finance his violoncello studies. This Hugo language the most slowly of all.

learning and growing in skill and stature famed Caprice Viennois.

cepted, conventional device for letting as long as we live seems to be our settled

of ideas. You wouldn't know what the including great composers. What he can bridge the gap, generally we find all, and I can see how you would feel sound was meant to represent. Sound called the "masterpiece age" of the group achievement on the other side. effects work on Aristotle's principle- averaged forty-seven and a half years. that a believable impossibility is much Among one special group of one hunmore convincing than an incredible truth. dred nineteen great men, the master-Normal, everyday sounds, like the piece age was fifty-two. Remember that handicap of deafness. His last, the "Ninth came proficient in the art.

Fame at Last

mark of real achievement because they give up too soon! They are unable to push through the drag, which may last for years. We are thinking here of Fritz Kreisler. If Kreisler had given up at many who are unprepared and unable to thirty-six he would have been unknown take advantage of them. The poet, to the world today. Although a mature Thomas Gray (1716-1771), during his artist at that time, he could not fill the active life produced many pretentious smallest concert hall in either America works; but it was in 1750 that he proor Europe, and did not command the fee of a fifth-rate violinist.

Not only was Kreisler many years in be the time to learn languages. Professor gaining recognition, but ill luck seemed Edward L. Thorndike wanted to find out to dog him. He appeared twelve or fifteen if this were really so. He set three groups times in London, but failed to attract to work for the same hours and under either the public or the press. Then came the same teachers learning Esperanto. He his big opportunity—an appearance with the London Philharmonic Orchestra, of the group knew the first thing about playing the Beethoven "Concerto." This it. The three groups were aged respec- seemed to assure the presence of autively: twenty to twenty-five, twenty-six dience and critics at least. The big night to thirty-four, and thirty-five to fifty- arrived. But on the night of the conseven. He found no appreciable difference cert, the Boer War terminated. The next day the surrender at Mafeking completely Not satisfied, he pitted the oldest group filled the papers. The concert was not Kreisler had the same slow and diffi-

did, and some Kreisler numbers finally The chief factor that keeps us from appeared in print. One of these is the

Most people give up trying in those troubled periods (and we all have them) Professor Thorndike decided to find when we seem to be getting no place motor engine, which is just about noth- out when we do our best work. He studied Life takes on the aspect of an endless ing at all, you'd be getting an aural the achievement record of three hundred treadmill. If we give up trying, we conreflection of truth, but no association thirty-one of the greatest men in history, cede defeat. On the other hand, if we

Where Airy Voices Lead

(Continued from Page 315)

to bring its creator immortality. They just happen, like the miracle of spring, the sunset, rainbows, cyclones, earth-Then again, how many people miss the quakes. They seemingly visit the unworthy as well as the worthy. Yet, we should say that he who best prepares himself to receive these visits is more liable to have them. Alas, they come to duced a poem of which he evidently thought very little; indeed, since he referred to it as a thing to which he "had at last put an end." The "thing" was "An Elegy Written in a Country Churchyard"; and upon that, Gray's immortality depends.

No mystery of life can enthrall man like that of immortality. No one knows whence it comes or when it may appear. Certainly it is a part of the infinite, divine scheme. Will it ever come to you? Who knows? Perhaps some day, like Joan of Arc, you, too, may hear the angel voices. Remember the words of Keats: He ne'er is crowned

With immortality, who fears to tollow Where airn voices lead.

IEDGEROW | JASPER DEETER, Director Movement, interpre-Summer tation and expres-Courses sion far Vacal Musicians and Students Movian, Pa. July 10 ta Aug. 19

Questions & Answers

(Continued from Page 334)

about having just a single "burst" from a wind instrument, with the rest of the passage sounding an entirely different color. If in your arrangement it is the clarinets that carry the passage on after the one oboe note, I should advise you to try having the clarinets play the single note as well as the rest of the passage. It is entirely legitimate to make slight changes of this sort in an arrangement even though you would probably not feel like doing it in an original score.

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY



Send for Bulletin E Harold L. Buller, Doan College of Fine Arm SYRACUSE UNIVERSITY, Syrocuse 10, N. Y.



78th Year A complete school of music, dramatic art and dancing. Courses lead to degrees. Special students may enter at any time.

REGISTRATION-September 8 and 9 Write for catalog 2650 Highland Ave. Cincinnati 19, Ohio

SHORTER COLLEGE Founded by Alfred Shorte

ROME, GEORGIA atitutional Member of the National Association Schools of Music, Excellent faculty, Moderate ition fee covers all music and academic courses, ell equipped Fine Arts Building.

WILBUR H. ROWAND, Director of Music

interesting problems.

Junior Stude

ELIZABETH A. GEST

plav-

gone

English and Music

by Gertrude Greenhalgh Walker

every day

H-eart melodies in "Peer Gynt Suite,"

R-ich his chords and such a thrill to

To Grieg

by Dorothy Rabner (Age 11) (JUNE ANNIVERSARY ACROSTIC)

E-ndless flords and mountains peaked score. with snow

V-aliant, hardy peasants haunt his notes A-nd sometimes folk-tunes tell of

fishing boats. R-ugged, lofty, just like Norway's

D-eep like its waters in his music ever on.

sharp, so you have to write F double- trees."

was having homonyms and syno- spell in music, too!"

Serenade

by Martha V. Binde

His evening serenade.

To tell us that he's thankful for

.The tall tree's friendly shade!

A mockingbird sings all night long, Or, then again, perhaps this is

know what that funny x is."

sharp." Miss Brown told him.

In our old cottonwood!

His downy, baby brood.

He must be giving lessons to

whole-step."

The Season in Music bu Paul Fouquet

what that means. That calendar complete. means summer is here."

write some of their loveliest music? opera called "The Snow Maiden." Tchaikovsky composed a set of pieces You'll see it some time." called June."

be my next piece!" exclaimed Bobby, answered Uncle John, "Spring, when Uncle John continued: "The happy the snow melts and the early flowers D-escribe the land Grieg's music G-entility in Solveig's Song, so sweet, days of summer have suggested so peep out, seems to be a source of many pieces with flower titles, such inspiration to composers. Grieg's To as MacDowell's To a Wild Rose and Spring is very well known. So is I practice some of Grieg's things To a Water Lily. And when we think Sinding's Rustle of Spring. Mendelsof flowers we often think of bees and sohn called one of his songs without E-ven though this mighty man is butterflies, too. Of all the butterfly words May Breeze. And a more modpieces Grieg's is the best known, ern one that many music students G-rieg's music, great and fine, lives Then there is the etude of Lavallée play is Palmgren's May Night. called the Butterfly. And, of course, "Do you know, Uncle John, I never you have heard Schumann's set of realized before that we really have pieces called "Papillons." That is the a complete musical calendar. I'm go-

once," said Bobby, "but I did not to choose from!" Lewis was having his music les- an example on the board: bare- think they sounded like butterflies."

son. "My new scale is G-sharp minor, bear, here-hear, blue-blew. This gave "Well, you see, Bob," Uncle John harmonic form," he said, "but I don't Lewis an idea, and he raised his explained, "Schumann did not inhand and remarked, "I think that is tend to describe the flight of a but-"That is a double-sharp," explained like writing in music, because we terfly in his music. He used the word Miss Brown. "It raises a tone one have to spell correctly in music, too." butterflies more in a poetic sense. "Lewis, will you please explain that meaning that each number in the set "So that would make the seventh to the class?" said the teacher, and is a dainty trifle. As a matter of fact, note, F, raised a whole-step to G," Lewis went to the piano and struck Schumann, in his Papillons, depicts said Lewis. "Why can't they write G G, explaining that sometimes it is G a gay carnival scene."

then instead of F double-sharp?" and sometimes F-double sharp. "To a "Then what about bees? You men-"Because that would not be good musician it would be funny to use tioned bees in summer, you know."

writing or spelling. Remember, a one when the other is intended, just "Oh, yes, I nearly forgot the bees. scale follows the alphabet and no like this sentence (and he wrote on Well, I know you have heard the letter can be repeated or omitted in the board as he spoke)-The wind Flight of the Bumblebee, by Rimskythe octave. G is in this scale as G- blue around hear threw the bear Korsakoff on the radio. Remember? We heard it last Sunday afternoon. "Whee!" exclaimed Jim. "That's a And there is a buzzing violin piece The next day in school the class phoney. I never knew you had to frequently heard on violinists' programs, called L'Abeille (The Bee) nyms and the teacher had written "You bet you do," answered Lewis. Strange as it may seem, this was written by a Franz Schubert, a violinist in Dresden, who is said not to be related to the great Franz Peter Schubert "

"That's funny," said Bob, "but then I know three fellows named What's that discord on the keys? Bill Smith. What about autumn mu- Stop that racket, if you please! sic?" he asked.

"Of course. When the trees color If she heard the way you play! up and the frost gets into the air, Well, dear me! Excuse it please! inspiration seems to come to com- It's just my doggie on the keys! posers. MacDowell has a short composition called Autumn. Chaminade has one by this title, also. And in Answers to Hidden Instrument the set of pieces by Tchaikovsky we mentioned, there is one for every month, the one for November called 1, ocarina; 2, tuba, 3, oboe; 4, fife; Troika (sleigh ride) is particularly 5, piccolo; 6, spinet; 7, harmonica;

"T TERE it is June, Uncle John," "And then, what about winter?" said Bobby, "and you know asked Bobby, wanting to make the

"Winter brings its compositions. "Yes, Bobby, I guess everybody is too, Bobby. Debussy has a delightful always glad to see summer coming" piece in his set called "The Children's answered Uncle John. "And have you Corner," in which he depicts snowever noticed that the changing sea- flakes; it is called The Snow is Dancsons have inspired composers to ing. Tchaikovsky wrote an entire

he called The Seasons, Perhaps the "I hope so. And now what about best known of these is the barcarolle spring music? I like spring because it means summer is almost here."

"Miss Brown said that is going to "Every one likes spring, I think"

French for butterfly, you know." ing to learn a piece for each season "I heard them played in a concert as it comes along. There is so much

by Mancy Donohue



(Dog belongs to Mrs. McDaniel Amarillo, Texas)

Oh, what would our teacher say

Puzzle:

8, piano; 9, cornet; 10, drum.

Junior Etude Contest

THE JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and Write on one side of paper only. Do girls under eighteen years of age.

Class A, fifteen to eighteen years of one copy your work for you. age; Class B, twelve to fifteen; Class C, Essay must contain not over one hun-

under twelve years. Names of prize winners will appear on ceived at the Junior Etude Office, 1712

ceive honorable mention. Put your name, age and class in which this month's essay, "The Violin." My First Lesson

(Prize Winner in Class C)

I guess I will always remember my first

clarinet lesson, for at that time I had a metal clarinet loaned to me by my public school teacher. I was told if I did well I would re-

ceive a wooden one. Yes. I did well that day

and acquired my new possession. I was nine years old at that time and was very proud of my instrument I am now eleven and am

still very happy about it. My teacher is in the Goldman Band and I am lucky to have such

an experienced teacher. When I graduate from here I hope to be in the high school band. Carl Wolf (Age 11),

Puzzle Square

by E. Mendes

Across: 1, a musical instrument; 2,

a volume: 3, night birds: 4, otherwise,

Initials spell the same musical in-

Prize Winners for Hidden

Instrument Puzzle in March:

Class B. Lucy Ruple (Age 12), Mich-

Class C. Mary Lou Bukowski (Age 11),

Red Cross Afghans

Zimmerman; Jean Sessions; Mary Moegling; Mary Boron; Shirley Givens; Carole Rogers; Jane Jackson; Carol Hoobler; George Bechtel;

Harold Bingham; Jeanne Weave; Ross Hilde-brand; Jacqueline Watson; Virginia Leeper; David Pryor.

Lesson Essays:

strument.

New Jersey

New York

JUNE, 1944

not use typewriters and do not have any-

dred and fifty words and must be rethis page in a future issue of THE ETUDE. Chestnut Street, Philadelphia (1), Pa., The thirty next best contributors will re- by the 22nd of June. Results of contest will appear in September. Subject for

Juniors of Apollo, Pennsylvania Dawn Walker; Thomas Slonaker; Kenneth Bash; Jacqueline Bortz; Nancy Crawford; Marilyn Kinkle; Linda Barclay; Beverly Dodson; Eleanor Bash; Barbara Coleman; Margaret Brackin.

My First Lesson (Prize Winner in Class A) I had auditioned for my new teacher, and in

I had auditioned for my new teacher, and in my opinion, I had been terrible, even though I had only sung a simple song. It is rather terrifying, when you have had little or no training, and you are suddenly taken to a former Metropolitan Opera singer as a prospective pupil and given a song to sing. I had been looking forward to this but now that the time had come I was petrified and a huge lump was dancing in my throat. But there was nothing to do about it!
Well, the teacher proved to be a wonderful

person and not the lofty prima donna I had visualized. She told me to come to her studio at the opera house the following Friday, and having gotten the complete terror out of my system, at the audition, I made a success of my Class A. Seymour Bernstein (Age 16), first lesson. Since then I have worked hard, made progress, and have come to love my lessons better than anything I do.

Mary Strachen (Age 16).

Prize Winner in Class B: Bonnie Bear, Missouri. Knitted or woolen goods squares have re-

cently been received from the following, some of whom sent large numbers of squares Priscilla Huprich; Mona Guardipee; Margare Letter Box Frisciiia Huprich; Mona Guardipee; marisarea Hassall; June Rowland; Nancy Stephens; Dolores Preston; Gladys M. Stein; Joy Jakey; Joe DeWeese; Marie Olson; Mary Rolfe O'Neil; Joan Seibold; Maureen Wiltz; Agnes Zimmaryan; Joseph John Stephens (Send answers to letters care of Junior Etude)

Etude)

I was just reading the Junior Erups and decided to write and tell you how much I enjoy it. I play the flue in our high school band and orchestm, and also the plane. I would be glad to hear from anyone who enjoys music. From your friend, MAXINE E. RUTH (Age 15).

Honorable Mention for First Honorable Mention for Hidden Instrument Puzzle:

Palmer Mai; Helen Barnette; Ruth C. Briggs; Lorraine Ross; Rosemary Bruhl; Jeannette choenbauer; Elaine Schrank; Mary Kay Ameriane Ross; Rosemary Bruhl; Jeannette Bochockbauer; Ellaine Schrank; Mary Kay Grobe Brooks; Carma Rerie; Joan Mody; Yoone Vinek; Ching Mirdin Glessrer; Dovolty Welling; Garole Brooks; Carma Rerie; Joan Mody; Yoone Vinek; Ching Mirdin Glessrer; Dovolty Margaret Goodman; Rith Schig Ren Herbrain Stages; Macrat British Johnson; Stans Gadou; Edward British Johnson; Stans Gadou; British Gado - IUILLIARD SCHOOL OF MUSIC-ERNEST HUTCHESON, President

Courses for Piano Teachers

BERNICE FROST

JUILLIARD SUMMER SCHOOL GEORGE A. WEDGE, Director

July 3rd to August 11th, 1944

120 Claremont Avenue

New York, N. Y.

PRIVATE TEACHERS (New York City)

MARIA CARRERAS

Teacher of successful concertising pionists.

Accepts tolented students.

1A9 E. 78th St., New York City Tel. Bu 8-031

MRS. HENRY HADLEY (Inez Barbour

Soprano

Authority on the Art of Singing, Oratorio, Concert, Recital and general repertoire. Will accept a limited number of talented students.

THE HENRY HADLEY STUDIO

15 W. 67th Street New York City
By Appointment Only. Sus. 7-0100

EDITH SYRENE LISTER

AUTHENTIC VOICE PRODUCTION

405 Carnegie Hall, New York City

Collaborator and Associate Teacher with the late W Warren Shaw and Endorsed by Dr. Floyd S. Muckey

Wednesdov: Troup Music Studio, Loncaster, Po. Thursday: 309 Presser Bidg., Philadelphia, Po

(FRANK) (ERNESTO) LA FORGE-BERUMEN STUDIOS

Renowned Pianist
"INTERPRETATIVE AUTHORITY"
-N. Y. Herold-Tribune

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

H. FREDERICK DAVIS

Teacher of Many Successful Singers All Branches of Singing Taught, Beginners Accepted Studio: 606 Templeton Bidg.....Solf Loke City, Utol Phone 3-0316 (or 4-5746) for oppointment Write for Free Circular

LUCIA O'BRIEN LIVERETTE VOICE

Graduate of Samoiloff's Teacher's Course Reasonable terms. Phone NO 2-1030 EX 1141 616 N. Normondie Ave. Los Angeles, Coli

EDNA GUNNAR PETERSON

Concert Pianist-Artist Teacher So. Horvard Blvd. Los Angeles, Calif.

LAZAR S. SAMOILOFF

Voice teacher of famous singers From rudiments to professional engageme leginners accepted. Special teachers' cou Somolloff will teach oil summer of his Studios.

Vrite for cotalogue—Special rates for tue

duration. 610 So. Von Ness Ave., Los Angeles, Cal.

FLIZABETH SIMPSON

Author of "Basic Pianoforte Technique"

Teacher of Teo@kers. Couch of Young Artists.
Pupils Prepared for Concert Work. Class Courses
in lechnique, Pionistic Interpretation, Normal
Methods for Piono Teachers.

609 Sutter St., Son Francisco; 2833 Webster St., Berkeley, Col

PRIVATE TEACHERS (Mid-West)

DR. FRANCIS L. YORK

Advance Piano Interpretation and the Theory work required for the degrees of Mus. Boch., and Mus.

DETROIT CONSERVATORY OF MUSIC

Composer and Vocal Coach

Lehman has coached some of the most famous

Voice—Piono Among those who have studied with Mr. Lo Forge a

Marian Anderson, Lawrence Tibbett, Richard Cro and Mme. Matzenauer. 1100 Park Ave., Corner 89th St., New York Tel. Atwater 9-7470

RICHARD McCLANAHAN Representative TOBIAS MATTHAY Private lessons, class lessons in Fundamentals Lecture-demonstrations for teachers

801 Steinwoy Bldg., New York City JAMES MORRISON

TEACHER OF VOICE

Perfect vocal technic and Artistic Interpretation STUDIO: III WEST 82nd ST. NEW YORK CITY

EDWARD E. TREUMANN Concert Pionist-Artist-Teacher

Concert Pionist—Artist-leacher
Recommended by Emil Von Souer, Moritz Moszkowski
and Josef Hofmann.
Studio, Cornegie Holl, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357
Summer Moster Class—June to Sept.—Apply now. EVANGELINE LEHMAN, Mus. Doc.

CRYSTAL WATERS Teacher of Voice

Radio, Screen, Concert Opera, Pedagogy Studio: 167 Elmhurst Ave., Highland Pork (3) 40S E. 54th St.
(Detroit), Michigan

NOTICE

In an effort to insure subscribers receiving their copies in the best possible condition and to eliminate the danger of damage in removing wrappers from rolled copies, the publishers of Tits Errox are experimenting with a new method of mailing. Most of our subscribers (not all) will receive their copies of this issue unwrapped with merely a label pasted on the cover indicating the name and address.

So that we may know whether this change is working to the best interests of subscribers, it is hoped that all will feel free to advise us just how the new method appeals to them and whether copies are being received in satisfactory condition.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

"FORWARD MARCH WITH MUSIC"

The bright and cheerful Wedding March by Mendelssohn is used in part on the cover of this issue. This is one of the numbers written by Mendelssohn as special incidental music for Shakespeare's A Midsummer Night's Dream. Mendelssohn had written the overture to A Midsummer Night's Dream in 1826 when he was only 17 years of age, and it was in 1843 that Mendelssohn wrote some dozen or so other pieces, including the famous Wedding March to complete the incidental music to accompany the full presentation of the play.

The picture of the young miss rendering music for the wedding procession of her dolls was made available to THE ETUDE by the Harold M. Lambert Photographic Studios, of Philadelphia, Pa.

USING THE SUMMER ADVANTAGEOUSLY -The summertime just naturally seems to invite everyone to look after physical benefits, and yet it also offers splendid opportunitles for those who would improve themselves in other directions as well Everyone interested in music could widen personal musical horizons and would enlarge enjoyment of music through planning now a definite program of summertime reading and prac-

for adults readily conducted for the study accomplishments. of music history or theoretical subjects. OWN BOOK OF GREAT MUSICIANS series by Philadelphia (1), Pa. Thomas Tapper are ideal for giving

MUSIC-Cooke; OUTLINES OF MUSIC His- harmonies of the entrancing Tschalkow-FIED-YORK: ELEMENTARY MUSIC THEORY-Gehrkens. Some of these books also will Chinese Dance, Dance of the Reed Pipes, ally than practically in their student carols, be helpful to young teachers who have and the Waltz of the Flowers. had insufficient study opportunities in A single copy may be assured upon tions on paper doesn't necessarily imply urged to place their orders early for a history and theoretical subjects since publication by placing your order now, that the student can play such modula- single copy of this important work at they could be used in summer self-study at the special Advance of Publication tions, without the ald of notes, at the our low Advance of Publication cash by such teachers.



June 1944 ADVANCE OF PUBLICATION **OFFERS**

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices abply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each tublication appear on these pages.

More Concert Transcriptions of Favorite Nutcracker Sulte—Piano Duet
Tschalkowsky-Felton 1.00 Tschalkowsky-Felton I
Our Latin-American Neighbors...Richter
Piano Pieces for Pleasure....Williams
Practical Keyboard Modulation...Peery
Read This and Singl—Student's Book
Denaler Read This and Sing!—Teacher's Manual
Dengler 1.00
Reverential Anthems Baines .25 . Kohlmann .40

All teachers finding themselves with sessions, extra time during the summer through Music teachers will find it profitable themselves and to their future pupils to Chorus and Choir Singers, by Clyde R. and beneficial to organize special summer give some attention during the summer Dengler-Thirty-six weeks of vocal study, study classes. There could be daytime to adding to their personal repertoires designed especially for Junior and Senior classes for children and evening classes and to brush up their own technical

Any teachers wanting suggestions as Such books as Young Folks' Picture to materials for summer classes or for Dengler's wide experience with young HISTORY OF MUSIC by Dr. James Francis their own self-study efforts are welcome voices. Practically every conceivable vo-Cooke and the various individual com- to seek such help by writing to the THEO- cal action is presented, and review and poser biographical booklets in the CHILD'S DORE PRESSER Co., 1712 Chestnut Street, test questions appear at proper intervals, and entertainment. The arrangements

some insight to theoretical subjects there Felton-Familiar to every music lover, the terial for the instructor, Because it con-choice contents draws upon classic and are for young people's classes such books. Nutcracker Suite has long been a fa- tains valuable information on all the contemporary plane compositions; song as FIRST CLASSICS IN FOUNDATION HAR- vorite on concert and radio programs, attributes of the art of singing, this book MONY by Mason, Kryboard Harmony for while each new arrangement is awaited will be a welcome addition to the library symphonies, operas, folk songs, and JUNIORS by Gest, The ROBYN-HANKS HAR- with avid interest on the part of per- of every singing teacher and choral di- hymns. Of special appeal are Mr. Wil-MONY, Books One and Two, and Compo- formers and teachers. Those familiar rector. To be assured of first-from-the-STION FOR BEGINNERS by A. H. Hamilton. with the splendid arrangements of Wil- press copies, place your order now for favorites as Morrison's Meditation; En-For students of high school age or liam Felton likewise anticipate the is- READ THIS AND SINC! at 25 cents, the gelmann's Melody of Love; The Marines' older some of the text books popular for suance of his skillful arrangements. Teacher's Manual at \$1.00, postage pre- Hymn; Gondoliers by Ethelbert Nevin; special classes are Standard History of Successfully preserving the color and paid. TORY-Hamilton; Harmony Book for sky score, Mr. Felton has arranged this PRACTICAL KEYBOARD MODULATION-BEGINNERS-Orem; THEORY AND COMPO- duet for students between grades four For Class, Private, or Self Instruction, by Rob March. and the Fantasie-Impromptu; BEGINSON MUSIC-Orem; THE ART OF and six and kept both parts within a Rey Peers-Possibly the inability of many Schubert's By the Sea and Rosamunde INTERWEAVING MELODIES—Orem; HARMONY comfortable range of difficulty so they otherwise proficient performers to mod- Air; and Schumann's Träumerei, Favor-SDMPLIFIED-York; COUNTERPOINT SIMPLI- may be interchanged between players. ulate from key to key in playing a suc- ite hymns in new arrangements include The entire suite is given, including the cession of hymns, or other compositions, Holy, Holy, Holy; Abide with Me; Lead, R. F. Smith; New Harmonic Devices— Overture, March, Dance of the Candy may be attributed to the fact that modu- Kindly Light; All Hail the Power of Miller: and Fundamentals in Music- Fairy, Russian Dance, Arabian Dance, lation had been treated more theoretic- Jesus' Name; and several Christmas

cash price of \$1.00, postpaid.

ADVERTISEMENT

TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS, by Clarence Kohlmann-The hymn transcriptions of Clarence Kohlmann have proven so popular REVERENTIAL ANTHEMS by William and have given so much pleasure to many Baines-As a composer of music for the thousands of people that there is now a church, William Baines has enjoyed a demand for some in piano duet form. It, conspicuous success. In view of this, we therefore, gives us genuine pleasure to have been encouraged to prepare this announce this new book by Mr. Kohl-special collection of anthems from his mann, TWENTY PIANO DUET TRANSCRIP-TIONS OF FAVORITE HYMNS. This is not a this composer's more established favorduplicate of either solo album but a new ites, this book also will include works collection of hymns arranged for one composed especially for lt, a point which piano, four hands,

The contents are all favorites and include such well-loved hymns as: When Morning Gilds the Skies; Abide With Me; The King of Love My Shepherd Is; In should and will appeal to choir directors the Cross of Christ I Glory; Nearer, My at large, since the content has been made God, To Thee; Rock of Ages; O Perfect up with the average volunteer choir in Love: and others.

The hymns are all arranged in singable way of solo work. Anthems for Christkeys and the book may therefore be used mas, Easter, and Lent make up part of with equal facility for piano duet playing the material in this excellent book, and or to accompany singing in Church, Sun- add to its usefulness at practically any day School, or the home

Advance orders are now being accepted Prior to publication, a single copy of for one copy of this book at the special Mr. Baines' Reverential Anthems may be Advance of Publication cash price of 60 ordered at the special Advance of Pubcents, postpaid. The sale, however, is lim- lication cash price of 25 cents, postpaid. ited to the United States and its pos-

shortened teaching schedules owe it to READ THIS AND SING!-For Voice Students, High School age levels, but adaptable for need no introduction to the famous "Year grade school use, are provided in this little volume. It is the outgrowth of Dr.

the Teacher's Manual, which expands the for this book with Mr. Williams' wellyoungsters pleasurable times together in NUTCRACKER SUITE by P. I. Tschaikowsky, material in the student's book lesson by gaining knowledge of things musical. For arranged for Piano Duet by William M. lesson, and provides supplementary ma- ing, phrasing, and fingering. The very

> days. The ability to write out modula- Enterprising teachers need not be keyboard.

Modern teaching procedures include practice in modulating as part of the keyboard harmony taught almost from the first lessons. This work should prove of much assistance to teachers for use with more advanced students and those of more mature years. For the self-help student it will prove invaluable as all exercises are to be worked out right at the keyboard. The supplementary pages. giving modulations to all intervals, probably will earn this book a permanent

place in the library of many a musician. Prior to publication, a single copy of PRACTICAL KEYBOARD MODULATION may be ordered for delivery when published at the special Advance of Publication cash price, 50 cents, postpaid.

pen. While it will be made up chiefly of will establish it a compilation of real interest.

The general usefulness of the book mind. Incidentally, there is little in the time of the year.

PIANO PIECES FOR PLEASURE, by John M. Williams-It is with particular pride that we announce the forthcoming publlcation of an important new book by the eminently successful educator, Mr. John M. Williams. Readers of these columns by Year" series of instruction books by this author, as well as the supplementary books for children and older beginners.

As the title indicates, this book is a compilation of piano pieces for diversion Of special interest to the instructor is are newly made and engraved especially known thoroughness for details of edittranscriptions; and arrangements from and The Swallow by Serradell. Classic works include adaptations from Chopin's Nocturne, Op. 37, No. 2: the Funeral

price, 60 cents, postpaid.

FAVORITE HYMNS, for Plane, by Clarence ford-to Tuneful Tasks-by John Thompson among its contents are La Golondrina; Kohlmann-As a result of the great in- One of the greatest needs in piano La Paloma; Tu Tu Maramba; Carmela; terest shown in the Concert Transcripteaching is the opportunity for students Cielito Lindo; and El Choclo. TIONS OF FAVORITE HYMNS and innumera- to do ensemble playing. Thus the pro- Before publication, a single copy of Tions of the requests for a companion book, the gressive teacher must turn to the ma- OUR Latin-American Neighbors may be Die Tetates auch auf der More Concert terials for two-planes, four hots to fill reserved for the special Advance of Pub-TRANSCRIPTIONS OF FAVORITE HYMNS by this gap in the training of their pupils lication cash price of 40 cents, postpaid. the same popular arranger, Clarence Mr. Benford's SECOND PIANO PART to John the same population and brilliance, but Thompson's TUNEFUL TASKS ideally meets ADVANCE OF PUBLICATION OFFERS still retaining the reverent quality of the this requirement, and also contributes WITHDRAWN-This month two books original hymns, these will be equally as more interesting and worth while mauseful for supplying accompaniments for terial to the easy two plano literature. Sales are about ready for delivery to those

singing, for prelude, offertory, or postsingles, so for home enjoyment. Included these second piano parts in the same of the type that appeals to many because in the list of contents are such well loved grade as the TUNEFUL TASKS so that parts of the fine music included, and the pihymns as O Love That Wilt Not Let Me may be changed between the two play- anists and organists who are awaiting Go: Beneath the Cross of Jesus; Softly ers. This feature offers an opportunity their copies no doubt will be delighted and Tenderly Jesus is Calling; Fairest for pupils to become proficient sight to know that soon they will be received. Lord Jesus: Lead On, O King Eternal. readers. Both the original compositions As is customary, this note will serve as All completely edited with fingering, and the second piano parts are interest- a notice of the withdrawal of the spedynamic, and pedal markings, these ing from the standpoint of thematic ma- cial Advance of Publication cash price. hymns are well within the capabilities terial, and they display unique rhythmic Copies of the books may be obtained of students of grades three or four. Prior to the date of publication a lightful, easy, numbers are worthy of amination direct from the publishers.

single copy may be reserved at the spe- presentation on any recital program. cial Advance of Publication cash price

material, but has made a worthy con- their educational value will make them tribution to the better music for two- outstanding among early grade study pianos, four hands.

plays the original Invention. The second covered for a long time, since each of plane part adheres strictly to the har- the twelve units has been planned within monic, melodic and rhythmic style of a limit of five notes for the sake of good monic, melodic and raythmic style of a limit of five notes for the sake of good nom the Great Symphonies. As in its 30860 Hell to the Spirit of Liberty, Source A Sou Bach. There is no attempt to introduce hand position. Only common time has predecessors, Mr. Levine has chosen for new material of melodic or contrapuntal been indicated, only the key of C has predecessors, Mr. Levine has chosen for new material of melodic or contrapuntal been indicated, only the key of C has predecessors, Mr. Levine has chosen for new material of melodic or contrapuntal been indicated, only the key of C has predecessors, Mr. Levine has chosen for new material of melodic or contrapuntal been indicated, only the key of C has predecessors, Mr. Levine has chosen for new material of melodic or contrapuntal been indicated, only the key of C has predecessors, Mr. Levine has chosen for new material of melodic or contrapuntal been indicated, only the key of C has predecessors, Mr. Levine has chosen for new material of melodic or contrapuntal been indicated, only the key of C has predecessors, Mr. Levine has chosen for new material of melodic or contrapuntal been indicated, only the key of C has predecessors with the method of the contrapuntal been indicated, only the key of C has predecessors with the method of the contrapuntal been indicated, only the key of C has predecessors with the method of the contrapuntal been indicated, only the key of C has predecessors with the method of the contrapuntal been indicated. character which might distract from been utilized, and all exercises are pre- this book the most popular melodies from Bach's original idea.

This book will include the original active piano teacher as well as the rep- reading. Also there will be entertaining this work is in preparation. The Advance will cover: Diatonic Succession; Intervals

mediately after publication.

ALBUM OF MARCHES FOR THE ORGAN- serve a single copy of Fincer Fun at the It is quite evident from the advance special Advance of Publication cash price orders received, that this collection will of 20 cents, postpaid. fill a definite need of the busy organist. Marches suitable for use as postludes OUR LATIN-AMERICAN NEIGHBORS-for at Sunday and mid-week services, for Piano, Compiled and Arranged by Ada church festival occasions, holldays, wed- Richter—At a time when the rhythms and dings and funerals, marches for the melodies of our southern neighbors are lodge room and community gatherings, showing a marked influence on our pop-

make up the contents. A feature that will appeal to many is posers, this collection of folk songs and the fact that none of the marches is be- dances, prepared by the ever-alert Mrs. yond the playing ability of the average Richter, will prove to be of exceptional performer. Suggested registration is given value in portraying to the young pupil both for the standard church pipe organ the characteristic features of the music and for the popular, modern Hammond of Mexico and Central and South Organ that has found a place in so many America. American homes.

album at the special Advance of Publi- eye to their adaptability for teaching. cation cash price, 60 cents, postpaid, is Those numbers taken from song sources afford to overlook,

JUNE, 1944

MORE CONCERT TRANSCRIPTIONS OF SECOND PIANO PART-by Robert T. Ben. The book is attractively illustrated and

materials for the piano. They comprise In this arrangement the first plano the best easy technical work we have dis-

Bach music in score (the original Inven- young students, the notation in this little which both players and those who listen tion appears over the Second Plano Part). book will be of large size, so that there will enjoy. About a dozen different op-This is a "must" for the library of every will be no difficulty with regard to clear eras will be represented. Price, 75 cents. ertory of the professional two piano team. rhymes for each study, prepared with a A single copy may be ordered while view to instruction as well. The exercises of Publication cash price is 35 cents, up to the Fifth; Repeated Notes; and postpaid, and delivery will be made im- Legato and Staccato Phrasings.

In order to receive one of the first to come from the press, you now may re-

ular musical taste and on our own com-

Mrs. Richter, with her customary taste The extensive repertoire needed by the and judgment, has chosen typical exaverage organist prompts the addition amples from the abundance of folk mato his library at times of music in book terial available. Her arrangements, which form as a convenience and an economy. are prepared especially for piano pupils The acquisition of a single copy of this of about second grade, are made with an a bargain few practical organists can are provided with words printed between the stayes.

and melodic characteristics. These de- from your local music dealer, or, for ex-

Gems of Masterworks for the Organ, With and Advance of Publication cash prize of 38 staff organ new years of security productions of security

those for the left hand. I seems 1.0.

those possible for the left hand. I seems 1.0.

and Arranged by Henry Levine. Is the third 1.0.

the left hand. I seems 1.0.

the left hand. sented in the treble and base clefs.

As a feature of special importance to in not-too-lengthy piano arrangements

1825 independence Day, Millery Cofence 216, Co

Invaluable for Reference!

HANDBOOK OF

MUSICAL TERMS

Karl Wilson Gehrkens

Mns. Doc

Internationally Known Educator and

Authority on the Terminology of Music

Issued in the convenient Pocket Music

Student Series, this compact handbook

answers over 300 questions on terms used

in music, grouped for ready reference

under the following general classifications:

Instruments

Voices Historical and

PIANO SOLOS Featuring Love of Country

SONGS OF MY COUNTRY IN EASY ARRANGEMENTS FOR PIANO SOLO Compiled and Arr. by ADA RICHTER Pr., 75c.

YOUNG Americans in the first and second grades 1. of piano study will be thrilled with this book of clevre easy-to-play piano arrangements of 46 congs of the U.S.A. Likewise grown-up piano beginners will enjoy these readily played presentations with included texts. All the favorite patriotic numbers are included, embracing The Stats and Stripes Foreset; The Ala-rines! Hjmm; America, the Beautiful; and others.

Composer Gr. Price

of Montessemal (With Norsell)

(CC) Man of Voter and Norsell Man 18 (19 and 19 and 19

2943 Fride of the Regiment. Morch.
Today Pride of the Regiment. Morch.
Commond 21/2
15963 Solute the Colars. March... Warren 31/7720 Solute to the Colors. Morch. Anthony 21/2
30849 Shoulder to Writh Words). Bugbec 2
22874 Soldier's Song... Krentzlin 2
14568 Shond 8y the Float Potriotic Morch.
Sulfus 3 30111 Stors and Stripes Forever, The. March 30552 Stors and Stripes Forever, The. Morch

| 20052 Stem and Stripes Forence, The, March | 20068 Stem and Stripes Forence, The March | 20068 Stem and Stripes Forence, 20069 Stem and Stripes Forence, 2006 Stripes S

(OD) Yonkee Doodle, Srilliont Variations Arr, Grobe 3-4

Theodore Presser Co. 1712 CHESTNUT ST. PHILA 1. PA

Critical Terms
Italian Equivalents
for English Terms
Reference Books Forms and Types Acoustics

Natation

Performance

Masical Elements

Price, 60 cents

OLIVER DITSON CO. THEODORE PRESSER CO., Distributors 1712 Chestnut Street, Phila. 1, Pa.

Let Phrasing Solve Your Difficulties

(Continued from Page 362)

Legato

To apply this use of the arm to the longer groups, the student may begin at the end of the first grade, or in the second grade, the "flowing" legato. Now the wrist is swung down only once for a group of several notes, and the arm leans on each finger in turn, as the wrist is swung upward As:



Often the student makes the threebe swung down intentionally and at the when moving outward. right moment; not accidentally nor prowrist begins to rise at once, after the dip ing legato, is made. Until the teacher is quite familiar with the effects of this use of the student precisely where the dip of the wrist should be made.

As soon as the wave-forms can be be allowed to use a natural, free movefinger-playing should constantly be used. feeling for the sense of the music itself.

The swing of the arm must be gradual. not sudden, in these waves, and must be so controlled that the tones are even in quantity. The objective-a smoothly flowing group of notes-must always be kept in mind.

The technic of the climax of the phrase, the high light, must be properly managed. If the finger strikes hard in order to play forte, or if the hand swings suddenly in the middle of a phrase, or even for the final note, the smooth flow of the legato will be destroyed. This is a common fault with amateurs. The increase in power must be made by leaning stiff pressure) by means of the swinging bass arm. The intensity of the pressure-legato is not for this grade.

portant, for the expression of this last there. I certainly would not bother any time, possibly two or three years, but the series during the past year have been note can color the whole phrase. If it is longer to rewrite pieces for him on ac- inevitable result will be the attainment Shostakovich's "Second Piano Sonata," a short note it may be left, at the end count of his stretch. Yes, any of the Ada of complete technical control by the time the "First Symphony" of Richard Arnell, of the wave, with a gentle, floating move- Richter books of simple song arrange- the pupil meets passages of thirds in his Herrmann's "Welles Raises Kane Suite" ment as the wrist rises. Examples 1a and ments are excellent, "Songs of My Counstudies or solos, Moreover, this practicing and his "Fantasticks," and Ketterling's 1b may be played thus. Or it may be try," "Melody Joys," "Play and Sing," will have two important by-products: played-and left-with a sudden upward and so on. There are also several good the pupil's ear will be trained to greater spring (not too high!), as in the Ex. 1, volumes of easy March arrangements to accuracy, and his left-hand position un-The eighth note should, of course, be be had; any of them will do for the lad. questionably will become excellent.

note of the second measure, If the final afraid that I can only discourage you in note is long, usually it should be played your efforts to organize young boys into with the down-swing, and gently released music clubs. Honestly, I think you will with the upward movement.

lightly with the whole arm while the unless all the boys are studying piano wrist and hand remain level. This is with you. The only sensible way to go often the case in the work of the ad- about this is to persuade your school vanced grades, though it is effective in music supervisor to organize such groups the less rapid groups, especially where in your town. This is certainly his job; much feeling is required.

The advanced student should learn to play both slow and rapid phrases with full-time job now-of teaching piano intense pressure-legato. In this legato the power comes from the shoulder, not to it? from the finger, and not from any freely swinging impulse of the arm. The fingers for your Boogie-Woogers. . . . Have you concert in the Spring and are looking and hand transmit a pressure from the used the Whitefield "Boogie-Woogie" shoulder while they move close to the book? And have you ted the boys good, keys. Though they are always held under simple arrangements of the Rhapsody in of providing our choir members with control, they must be ready to yield at any moment, and must move with so Night, White Christmas, and many sensitive a coördination that shoulder others which are now available? and fingers seem to be one skillful tool

Staccato and Portato Phrases

If the motives are staccato or portato, the final note may be made effective by a forward thrust, especially if it is accented. But even here the arm must renote "waves" instinctively, especially in main supple, Usually the forward movesuch groups as C-E-G, E-G-C, the forms ment is preferable to the backward or so common in accompaniments. But this outward movement, for it gives the last stage of the development must be care- note a more agreeable tone and, besides, fully watched, so that (1) the wrist will the arm can be better controlled than

The phrase, then, is not merely a group miscuously; (2) there is no "bobbing" up of notes; it is a group of notes with and down during the wave-group, for graded intensity of tone and expression, this will destroy the legato; and (3) the and, in the majority of cases, with flow-

intensely personal musicianship. It is is probably becoming accustomed to the arm-wave, it is well to experiment beforehand, in order to be able to show the readings of one master, whether conductor, pianist, or violinist, satisfying beyond exercises to include that position. our own anticipations, while those of another seem not only mediocre, but even made easily with contact-playing-that untrue to the composer. Though it must earlier-the student should take up the is, with finger on the key when the wrist be founded on knowledge, it must not is swung down-then the student may be mere intellectual measurement of effect, The musicianship of Toscanini is ment of the fingers also in rapid pas- based on the certainty of knowledgesages for the better articulation of the knowledge of chords, of rhythmic figures. tones, and for "sparkle," It seems hardly of the balance of measures, but it is necessary to remark that exercises for combined with that intuition which every thorough and intelligent development of musician should seek to cultivate, the

The Teacher's Round Table

(Continued from Page 324)

students to transpose the Fossil piece fingers, can be introduced at the teacher's Most of the programs have presented into several other keys, and also to play discretion. it with hands crossed-left hand playing more strongly with elastic muscles (not its part in the treble, right hand in the the best and quickest results will be ob- of these concerts, but among the guest

released more quickly than the quarter 3. You've certainly "got" me here! I'm have nothing but heartbreaking work Certain tones should be "lifted out" and unsatisfactory results in the end you would, of course, assist him . . . after all, don't you think you already have a without gratuitously adding more grief donors to be sure that all tickets were

4. You are doing everything possible Blue. The Man I Love. Blues in the new robes.

The Violinist's Forum

be allowed all the time he needs to mas-The sense of phrasing is a matter of ter them. During this time, the student

When the foregoing can be played easily and accurately-and not a day third series, As follows:

I should like to emphasize again that mann has conducted the greater part tained only if the pupil practices each conductors have been Sir Thomas 2. Now that your ten-year-old's hands exercise on each pair of strings and Beecham, Darius Milhaud, and Paul are growing larger, it won't hurt him to with all possible combinations of inter- Hindemith. Some of the works which The technic of the final note is im- stretch an occasional octave here and vals. This method of study will take have been given world premières in this

A Novel Idea for Buving New Anthems

(Continued from Page 332)

enjoy a concert more if space is at a premium. With this in mind we sent complimentary tickets to neighborhood choirs and musicians and asked our used. The response was most gratifying

We are now getting ready for our next forward to the greatest success of all Who knows, maybe it will be the means

Radio Music at a Time of World Crisis

(Continued from Page 322)

young baritone soloist of Mutual's Music for Remembrance (heard Fridays from The second and third of these will need 4:30 to 5 P.M. and Saturdays from 8 to the most attention, and the pupil should 8:30 P.M., EWT) recently won a Metropolitan Opera contract. The twentyeight-year-old singer has been heard on many WOR-Mutual programs since the tual's New York station WOR after having been heard as a Metropolitan Opera auditioner on December 12. Thompson, a son of Oscar Thompson, the eminent music critic of the New York Sun, has sung with the Chicago, San Carlo, and Chautauqua Opera companies and with many music festivals. A product of the Juilliard Graduate School of Music in New York, this young baritone is one of the most gifted singers of our times. His musicianship commands respect, Thompson should establish himself as one of the most valuable younger recruits to radio. Columbia's Invitation to Music, which is heard Wednesdays from 11:30 to midnight, EWT, is a program which offers a stimulating answer to those music lovers who from time to After this, complete scales in various time wish for the opportunity to hear a keys should be studied. In this last series greater number of unusual fare on orof exercises, the important thing is that chestral programs in the concert hall. the pupil have each pair of fingers in More than seventeen per cent of its position over the strings on which they programs this past year has been deare to play. Other exercises, such as voted to world or American premières fascinating assignments! Also, I require changing position with the same pair of of compositions by worthy composers. distinguished soloists. Bernard Herr-"Johnny Appleseed." Among American premières on the programs were Rubbra's "Third Symphony," Delius' "Songs of Sunset," and Lambert's 'Horoscope."

"America's Most Unusual College"



BOB IONES COLLEGE

CLEVELAND, TENNESSEE

A Well-Established Success

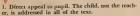
Thousands of Young Piano Beginners Have Gained a Happy Start in Music With This Book-



MUSIC PLAY FOR EVERY DAY

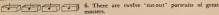
.... is distinctively original in its entire make-up and presentation. It has an irresistible appeal to young folks 5 to 8 years of age. It capitalizes the sound pedagogic principle: "The pupil's progress is in proportion to his interest."

NOTE THESE POINTS



- 2. The text is in the simplest, shortest words, approved by experts for the child's vocabulary (not baby talk).
- 3. The step-wise grading insures complete under-standing and regular progress.
- 4. The book is a book of fresh ideas, new and impressive ways of awakening the child's interest. 5. There are nearly one hundred charming pic
- torial illustrations





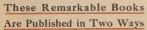
7. There are sixty-five delightful juvenile pieces, Classic and modern, including pieces from Haydn, Verdi, Schumann, Bach, Handel, Mozart, Wagner, Mendelssohn, Schubert, Brahms, Beethoven, Chopin. 8. There are twelve biographies of great masters. note values are clearly visualized,

9. There is an excellent 36 note piano keyboard

10. There is an altogether ingenious method of "counters" for teaching the notes.

11. There is a guide to teachers in the back of

"MUSIC PLAY FOR EVERY DAY" and its sequel "HAPPY DAYS IN MUSIC PLAY" are self explanatory. They require no expensive "teacher's course" in order to understand them. They make every lesson a joy for the teacher and the pupil.



EACH VOLUME COMPLETE at \$1.25 each EACH VOLUME IN FOUR PARTS at 40¢ each (The editions in parts are ideal for class use)

Any Active Teacher May Have These Books, Which Have Delighted Thousands of Teachers and Pupils, For Inspection at Home "On Sale."



"Grown-Ups" CAN LEARN TO PLAY

THE PIANO

For Years "Grown-Up" Music Beginners Felt That an Instrument Calling for Single Note Reading was Their Only Chance to Enjoy Making Music. To-day, Through These Spe-cially-Prepared Books, They Find the Greater Advantages of the Piano, From Which Melody, Rhythm, and Harmony May be Brought Forth by a Single Performer, Are Opened to Them.

Piano Teachers Everywhere Are Enlarging Their Pupil Lists In Using These Books. . . .

GROWN-UP BEGINNER'S BOOK By William M. Felton

For the Piano

By William M. Feiron

Here is a book of pinno intruction material for grows-ups, high school age upuls and college young men and women, they will be a supply and college young men and women, they will be a supply and the pinno and they will be a supply and they will be a supply and intermediate grade, and they have been and they will be a supply and the a supply and they will be a supply and they will be a supply an



PROGRESSING PIANO STUDIES For the Grown-Up Student By William M. Felton

Here in this hook are gathered together studes that have all the characteristic that appeal to adults; the same type of material employed in the author's Grown-Up Beginner's Book, the string has been most therough. Teachers will be delighted with so comprehensive course of studies under one cover, Adult pupils will welcome the conomy effected and will not be supplied to the conomy of the con

MELODIES EVERYONE LOVES

An Album of Pigno Pieces for the Grown-Up Music Lover Compiled and Arranged by William M. Felton

For rows up 1 cm 16 to 0, this see volume is a compilation of light core; and grand over incoriers, (discous, classics and light relythnic selections, Each number has been chosen because of its popular appeal but there are many pieces included that will not be found in being the control of the property of the control of the control of the control of the be played and enjoyed by pissing who has been also a few sections of study. Even and billious, soungsters can attempt these versions because although the harmonies set full and only demands in this regard.

PLAY WITH PLEASURE

An Album for the Grown-Up Piano Student Compiled and Arranged by William M. Felton

Teen age students who have completed the first books of instruction and pieces, as well as adult paints of limited attainments, or with little time to precise, can set a list of the nor the contract of the

FOR ADULT BEGINNERS FOR ADULT BEGINNERS

BOOK OF PIANO PIECES BOOK OF PIANO DUETS

Here is an album of 19 numbers that will have a long, useful, and pleasure giving like long, useful, and pleasure giving like long to the long useful, and pleasure giving like long to the long to th

THEODORE PRESSER CO., 1712 CHESTNUT ST., PHILA. 1, PA.

MUSIC PUBLISHERS, DEALERS AND IMPORTERS WORLD'S LARGEST STOCK OF MUSIC OF ALL PUBLISHERS